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LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

"MAGDA" REVIVAL SCORES

LONDON, April 9.—In essaying the role of "Magda" in Sudermann's play of that name, Gladys Cooper was certainly venturesome, especially so when one considers that this is a role which made famous such remarkable actresses as Sara Bernhardt, Duse and Mrs. Pat Campbell. It is therefore, more to her credit to say her rendition was perfect and compares favorably with that of her predecessors.

The story tells of a young girl, who leaves home to escape the tyrannies of her father, and returns a woman, having found fame and wealth through experience and suffering. She returns home, but her parents, although loving her, find that in having borne a child out of wedlock she has committed an offense for which all her gifts of fame cannot condone. Of course in the late Victorian days such a play was real; but in the present century it is very "stagey." Yet one cannot agree but that the acting of Miss Cooper was remarkable, and has certainly enhanced her reputation as an emotional actress of first rank.

Others who played their parts well were Frankly Dyall, Gilbert Hare, William Stock and Liza Maravoan.

The play was brought out at the Playhouse Theatre and looks as though it is in for a run.

EDELSTEIN BANKRUPTCY HEARING

LONDON, April 9.—Further hearings in the bankruptcy proceedings of Willie Edelstein, theatrical manager, met last week. According to the petition, the liabilities are given at $20,000 and the assets uncollected debts to the amount of $15,000.

It appears, according to Edelstein's statement, he had been interested in the productions of "Polly With A Past" and "The Charm School," both of which proved successful until the coal strike of 1921, which turned the profits into a loss of $35,000.

He opened a New York office in 1914 and continued to engage in American theatricals until March of last year, when he closed his office after having dropped a considerable sum of money.

The matter was left in the hands of the receiver.

TAXES RUINING SHOW BUSINESS

LONDON, April 9.—That high taxation is killing the theatrical industry here, was the gist of an address made by Sir Oswald Stoll at the annual meeting of the Coliseum Syndicate, Ltd., recently held here. He added that too many people closed their eyes to the fact that the entertainment industry was working in chains almost too heavy to bear. He advised asking for legislation that would lighten the taxation burden of the theatre men.

DRINKWATER ESTATE £4,600

LONDON, April 9.—Albert Edwin Drinkwater, actor and theatre manager, and father of John Drinkwater, who died recently, left an estate of £4,600. He left a wish that after death his body be examined by two doctors to ascertain his absolute death, and then his body be cremated, the ashes to be dispersed at burial.

ARNAUT BROS. SCORE

LONDON, April 9.—The Arnaut Brothers appeared last week at the Finsbury Park Empire and received a special command to appear before the King and Queen at Carlston House Terrace. The boys are laying off for a week and will resume their Moss tour in the Provinces shortly.

WARFIELD COMING OVER

LONDON, April 9.—C. B. Cochran has arranged to bring over David Warfield, whom he will probably present in "The Merchant of Venice." Local theatre-goers are looking forward with much interest to Warfield's portrayal of "Shylock."

BALCONY BUSINESS DROPS

LONDON, April 9.—Bad business in the upper floors of a number of theatres has been sufficiently felt to cause the withdrawal of several attractions. London producers have found it unprofitable to produce solely for the fashionable set who occupy the orchestra stalls. In order to make the production pay, they must also depend upon good business in the upper balconies and this effect is accomplished only when they produce a piece that appeals to the masses as well as to the intellectuals.

The most recent production to be affected by this condition was Robert Courtneidge's, "The Young Idea," which was withdrawn from the Savoy primarily because it failed to register with balcony and gallery audiences.

"The Laughing Lady" seems to have run up against a similar snag. The production cost and heavy operating expenses are so heavy that if it does not attract near capacity it cannot make ends meet.

This state of affairs is giving the British producers much food for thought and many are in a quandary as to just what sort of attraction that will appeal to the "gallery gods" will also find a demand among the better classes.

"INEVITABLE" IS CLEAN PLAY

LONDON, April 9.—The production of "The Inevitable," on March 21, marked the reappearance of Mr. and Mrs. Frank Curzon (Isabel Jay), and the début of their daughter, whose stage name is Cecilia Cavendish. More interest was displayed in the cast, apparently, than in the play itself. The acting was fair all around, but the oustanding success was scored by Etjel Coleridge, as a comic stage-dresser.

The story of the play concerns a great actress who, in the height of her career, suddenly finds herself confronted with the fact that she is getting to old to do ingenue parts. Her daughter arrives from school and a leading playwright decides to offer the girl the leading part in his new play; a part originally meant for the mother. The mother accepts the position diplomatically and inevitably, which accounts for the title.

"MERTON" OPENING

LONDON, April 9.—"Merton of the Movies" will open at the Shaftesbury Theatre the end of this month with Tom Douglas, an American, in the title role. It will be produced by Mr. Robert Courtneidge in conjunction with Messrs. Grossmith and Malone.

"RAINBOW" POSTPONED

LONDON, April 9.—"The Rainbow," the new revue which Sir Alfred Butt was to have launched at the Empire Theatre, in association with Albert de Courville, has been postponed until the renovations of the playhouse have been completed.

AMERICAN ACT FOR SO. AFRICA

LONDON, April 9.—La Veen and Cross, the American burlesque acrobats who have become great favorites with the London audiences, have sailed for South Africa to fulfill engagements with the African Theatres, Ltd.

MAUD ALLAN RETURNS

LONDON, April 9.—Miss Maud Allan, the famous Salome dancer, has returned to London, opening at the Alhambra last week. One of the dances she is doing is an interpretation of the Hungarian Rakoczy march.

SHORT RUN FOR "INEVITABLE"

LONDON, April 9.—Despite the popularity of Isabel Jay, her new play, "The Inevitable," failed to catch on at the St. James Theatre and was withdrawn after four performances.

MELVILLE GIDEON EXAMINED

LONDON, April 9.—The public examination of Melville Joseph Gideon, composer and entertainer, and member of the Co-Optimists, was concluded in the Bankruptcy Court last week. His statement of affairs showed liabilities $21,320 and assets of $4,000.

Gideon has satisfied all creditors in his 1913 failure, having paid them in full. He attributed his present failure to extravagance and high interest on borrowed money. He further stated that he was drawing a salary of $250 per week as one of the Co-Optimists, and a percentage of the net profits.

Gideon called a meeting of his creditors last November and offered to pay them off at a rate of $250 per week and the whole of his royalties he was receiving as a song writer until he had satisfied their claims. The money was to be paid to a trustee and he confidently expected to have wiped out the obligations by June 1, 1923.

CAPACITY PLAY WITHDRAWN

LONDON, April 9.—"Treasure Island," which Arthur Bourchier was presenting at the Strand Theatre was withdrawn last week while playing to practically capacity business. The reason assigned for the play's withdrawal is that Mr. Bourchier, who plays the part of John Silver in "Treasure Island" is losing his health because of the continual strain and exertion caused by making up for the part which calls for a man with a peg leg. His physicians have forbidden him to continue with the part for fear of a permanent injury to his health.

Mr. Bourchier has not totally abandoned the idea of running this play. As a matter of fact it is his intention to run it as an annual affair, like "Peter Pan," and "Charlie's Aunt."

MUNDORF SIGNING ACTS FOR U. S.

LONDON, April 9.—Harry Mundorf, of the B. F. Keith Vaudeville Exchange, of which he is the European representative, has been scouting around London in search of new talent. He gave an audition to Miss Alex Andra, a musician and songstress, and it is possible that the young woman will be seen in America shortly. In private life Miss Andra is the wife of Tex MaCleod, who is doing a yarn and rope spinning act, which made him popular throughout England and Scotland.

BIG DEMAND FOR REVUES

LONDON, April 9.—"The Nine O'Clock Revue" has proved to be so clever that its authors, Morris Harvey and Harold Simpson, have been approached to write revues for several theatrical producers. They have just accepted a commission to write a revue for C. B. Cochran which he will produce at the Pavilion Theatre at the end of the "Robin Hood" film, which is still doing good business. The principal part in the new revue will be played by Stanley Lupino.

NEW "POLLY" OPENS

LONDON, April 9.—A new "Polly," having no resemblance to the Bax version, opened last week at the Chelsea Palace Theatre, produced by the Gay Operas, Ltd. Mr. H. Bernhardt, an agent for concert artists, is the principal person responsible for the production. In the cast are Foster Richardson of the Beecham Opera as Macheath, Winifred O'Connor as "Polly" and Jean Aylwin as Jenny Diver.

"YOUNG IDEA" WITHDRAWN

LONDON, April 9.—"The Young Idea," Noel Coward's comedy, which received fine support from the press, did not receive the same support from the public in general, and was withdrawn last week from the Savoy, where it had been playing.

The Box version of "Polly" came into the Savoy from the Kingsway Theatre.

UPROAR AT COLORED SHOW

LONDON, April 9.—Cheers and boos, mingled together, came from the audience which attended the premiere of Albert de Courville's Anglo-American negro production, "Rainbow," at the Empire, at the finale of the show. They started when George Gershwin, the American composer of the show, made a speech of thanks in response to what consisted at first of cheers and then became interspersed with boos. The same followed for De Courville when he made his appearance.

As the latter concluded, Jack Edge, a comedian, ran out of the wings and shouted, "Ladies and Gentlemen," I was engaged as the low comedian in this show but was not given a chance." At first the remark was taken as a belated joke, but when the horrified expressions on the faces of the rest of the company became apparent, it was known that the remark was ad libbed and not in the book. De Courville apologized for the remark.

The English dailies, with the exception of one, spoke well of the show, playing up Grace Hayes, and the other Americans. Edge did not appear in the cast after the opening night.

"THE BORDERER" SCORES

LONDON, April 9.—"The Borderer" opened at the King's Theatre, Hammersmith, last week and proved a distinct success. Mr. Fred Terry presented the play in which his wife, Miss Julia Neilson, is featured. The production is an historical affair, Miss Neilson appearing in the role of Mary, Queen of Scots. Miss Neilson is now fully recovered from her recent illness.

"ISABEL, EDWARD AND ANNE" CAST

LONDON, April 9.—The full cast for the new Gertrude Jeening's play, "Isabel, Edward and Anne," which succeeded "Plus Fours" at the Haymarket Theatre on Easter Eve, included Margaret Bannerman, Lillian Braithwaite, Athene Seyler, Dorothy Overend, Allan Aynsworth and Harold French.

PEGGY RETURNS TO FILM

LONDON, April 9.—Miss Peggy Hyland, who is now appearing on the spoken stage at the Ambassadors Theatre in "A Little Bit of Fluff" will not leave the pictures permanently. Immediately after her present vehicle is withdrawn, she will resume her film activities.

VARIETY VETERANS TOURING

LONDON, April 9.—The Veterans of Variety, having finished their London engagements, have started their tour of the provinces. Last week they appeared at the Brighton Hippodrome, where they proved unusually popular.

JEAN BEDINI IN ACCIDENT

LONDON, April 9.—Jean Bedini, the American burlesque producer, who came across to stage "You'd Be Surprised," was injured when a Cunard train boat overstepped the mooring and crashed into the docks.

DOROTHY DICKSON RETURNS

LONDON, April 9.—Miss Dorothy Dickson, leading lady in "The Cabaret Girl" at the Winter Gardens, has just returned from Switzerland where she has been for the past four weeks.

GLADYS COOPER IN "MAGDA"

LONDON, April 9.—Miss Gladys Cooper opened at the Playhouse Theatre last week in "Magda," Sir Gerald du Maurier making the presentation.

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SCORES OF SHOWS REHEARSING FOR EARLY SPRING OPENINGS

Few Are Scheduled for Summer Runs but Majority Are in Nature of Trial for Fall Engagements—New Producers to Try Hands This Season

More than a score of new productions have gone into rehearsal during the past week and are being readied for an early Spring showing. While some are intended for runs during the summer, here and elsewhere, it is to be expected that in most cases the producers will exercise managerial prerogative and relegate many of them in "moth balls" until the autumn.

Practically every representative firm of producers will be represented in the above complement with at least one, and in most cases several, productions. Dominating the list, however, is a goodly portion of newcovers, who seem to have sufficient faith in their wares to invest their time and money in the respective productions which they are about to bring forth.

The newer element were undoubtedly spurred on to take a chance through one of the several freak plays Fate has made with the theatrical deck of cards this season. Perhaps the outstanding object lesson is the phenomenal success of "The Last Warning," which established such l'enfant producers as Messrs. Mindlin and Goldreyer. Other youngsters who have dabbled with one branch or other of theatricals are equally confident of their proposed productions and will attempt to emulate the good fortune of the "two Mikes."

Probably the most ambitious plans from the newer element are those of the Melbourne-Arden Productions, Inc., a newcomer in the theatrical producing line, but who have sufficient faith in their convictions to promise no less than three productions for Spring perusal. Their list includes "In the Balance," a melodrama in three acts, by Daisy Wolf; "The Greater Law," an adaptation of the Swedish play, "Mother," by Arvid Paulson, and a musical comedy, "My Gal Sal," with book and lyrics by Frank Williams and music by George Kramer. The first two pieces will be given a Spring hearing and then put away until fall, while the musical play is destined for a summer run in either New York or Chicago.

Messrs. Weber and Comstock will be represented with "Fires of Spring," a new play by Robert McLaughlin, the Cleveland stock impressario and best remembered as the author of "The Eternal Magdalene."

A. H. Woods will reopen the revised version of "Naughty Diana" and will also bring out another non-musical piece, which is as yet without title.

Joseph Shea, the indefatigable producer, who gave us "On the Stairs" and "Hail and Farewell," has lined up another called "Chivalry," which will open out of town at an early date and be brought directly to New York.

Louis Werba, who has returned to the producing field and is already represented with "Barnum Was Right," will launch a new musical comedy, "Adrienne," within a few weeks, while Louis Cline, formerly associated with George Broadhurst, is staking his bankroll on a piece by Ethel Clayton, the vaudeville actress-author, entitled "For Value Received." Even William A. Brady has ceased to concern himself with the legality of Sunday performances to produce his second musical play, "Pansy," which he acquired abroad and for which Joe McCarthy and Harry Tierney will supply the jingles and tunes.

And by no means the least of all is George M. Cohan's annual musical production, this time "The Rise of Rosie O'Reilly," which will lighten the burden of the Bostonians during the warm spell, when it will be firmly entrenched at the Tremont Theatre.

Henry W. Savage will be amply represented by Mitzi in her new comedy, with music, "Minnie and Me," which has already had trial performances in New England and which will shortly make its bow in the Hub.

Carle Carlton is rushing things to have "The Javanese Doll" among the list, and if he doesn't have a change of heart in the meanwhile, New York will also have a glimpse of "Paradise Alley." Brock Pemberton, too, may be represented with a summer song show, it being a musicalized version of "Good Gracious, Anabelle," which, in the newer dress, will be known as "Annabelle."

Other producers who will be represented in the list and their attractions follow: William Hawthorne, "Daisy Won't Tell"; Messrs. Cook and Ahrens, "Struttin' Along"; George Lederer, "Suzette"; Robert McLaughlin, "Bristol Glass"; Davidow and Le Maire, "Helen of Troy, N. Y."; Jack Schulmann, "Pretty Polly"; Mack Hilliard, "Within Four Walls"; Myron C. Fagan, "Thumbs Down"; George Byron Totten, "Gabette," and Jamie Kelly, "Forgotten Sweethearts."

According to our statistics, the margin of spring tryouts scheduled for the spring season of this year greatly overshadows that of last season. All of which argues that, despite the inactivity of several of the established producers, the producing game is by no means on the wane.

Of the promised lot, just how many will survive their "dog showings" will be a matter of interest and just how many we shall ever have an opportunity of glimpsing is "something else again, Mawruss," as Abe Potash would say.

Nevertheless this unusual spring activity will provide employment for hundreds of actors and others who would otherwise be enjoying enforced vacations during the summer.

P. M. A.-A. E. A. COMMITTEES MEET

The committees representing the Producing Managers' Association and the Actors' Equity Association to confer on the extension of the 1919 agreement held the second of a series of conferences in the headquarters of the P. M. A. on Monday afternoon. Messrs. Thomas, Brady, Lee Shubert and Edgar Selwyn represented the P. M. A., while the Equity was represented by John Emerson, Frank H. Gillmore, Florence Reed and John Willard. The conference lasted two hours with no announcement coming forth as to what occurred. It is understood that the Equity members still stood firm on their demand that the Equity closed shop be granted in 1924 and would not recede in any manner from this stand. The managers tried stratgetic manoeuvers, but were not in any way able to break down the barrier erected by the actors' body, who came instructed to get the closed shop. Another meeting of the joint committees will be held next Monday.

LOOKING FOR TIMBERG CAST

The Health Department of New York is on the outlook for the cast of the recently closed Hernam Timberg Unit Show, "Frolics of 1922," which closed recently in Philadelphia.

Tryce Fristoe, musical director of the show, was taken ill in Philadelphia and remained after the piece closed. His ailment, according to the Health Department officials, has developed into smallpox and the officials are searching for the members of the cast in order to ascertain if others are infected with the contagious disease.

GIVES UP TO FRAUD CHARGES

FORT WORTH, April 9.—Dr. Frederick A. Cook, who claimed to have discovered the North Pole and made a vaudeville tour upon his return to the United States, telling audiences how it looked and all about his trip in the frozen north, was named here in complaints charging the use of the mail to defraud, filed against a number of Fort Worth oil promoters, gave himself up to Federal authorities.

He was released on $25,000 bail.

NEW HOUSE FOR WASHINGTON

WASHINGTON, D. C., April 9.—Ground will be broken shortly for the erection of the largest theatre in the city when completed, to be known as the Cosmopolitan. The house will be situated at the corner of E. and 13th, street, N. W., just off Pennsylvania avenue and in the heart of the hotel and theatre district.

OLD TIME "MELO." TO TOUR

"The Crimson Glow," a melodrama of the old school, is being prepared for a tour of the middle west, where according to the heavy takings of the Raymond Hitchcock show, "Hitchy koo," much ready money is laying idle. Harry Austin, who was identified with Charles E. Blaney in the days of the latter's reign of "melodrama king" is sponsoring the production.

PALACE AFTER THE TICKETS SPECS

With the employment of eight private detectives and the use of several regular policemen the battle which for the past two weeks between the Palace Theatre, the vaudeville house, and the ticket speculators, two of whom have offices near the theatre, will be fought to a finish by the Palace.

Instructions were given this week to Elmer Rogers, manager of the theatre, to bar all persons who present tickets purchased of the speculators.

The battle is being waged under the personal direction of E. F. Albee, who declares that the ticket speculator is to be a thing of the past in so far as the Palace Theatre is concerned.

Speculating with the tickets of this theatre has been very renumerative, street agencies in the vicinity carrying little else. They have brought as high as $3 to $4 apiece and higher on Saturday and Sunday nights. One instance is on record of a street speculator who sold three Palace tickets for $18. On each side of the theatre's entrance big signs warning patrons against purchasing tickets from sidewalk men or speculators are displayed.

AGENTS OUT TO DEFEAT BILL

CHICAGO, April 9.—The agents of Chicago are raising a fund of $3,000 to defeat the bill, fathered by Senator Dailey in the Illinois Senate, seeking to prohibit theatrical booking agents from charging more than three per cent commission.

Two years ago a similar bill was introduced in the Illinois Legislature, the agents at that time raising a fund of $2,000 to fight it.

EQUITY TO REVIVE "SWEET NELL"

"Sweet Nell of Old Drury" is the play selected for a revival by an Equity Cast in which Laurette Taylor will be starred during the Equity Festival period beginning at the Equity-Forty-eighth Street Theatre on May 7.

This play was produced about twenty years ago by Klaw and Erlanger at the Knickerbocker Theatre with Ada Rehan playing the title role.

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PICTURE THEATRES BIDDING HIGH FOR OPERA AND CONCERT SINGERS

Radios Hurting the Business Greatly in Central and Western Parts of the Country—Picture No Longer Strong Enough and Audiences Are Partial to Artistic Singers.

Opera and concert artists are very much in demand by large motion picture theatres throughout the Central and Midwest to bolster up business. The theatres in that section of the country have been depending mostly for the past few years on their feature pictures, large orchestras and flash vaudeville and dancing turns to draw in the trade. This sort of policy of late seems to be worn out with the owners of the theatres attempting to devise other features to bring in the patronage.

Last week Charles R. Hammerslough, business manager for Mme. Matzenauer, the opera star, declined $10,000 for the services of the star for a period of eight days. The offer was from F. L. Cornwell, owner of the Le Claire Theatre, a new motion picture palace in Moline, Ill., who wanted her for the opening bill for the theatre. The offer was declined due to Mme. Matzenauer having concert engagements to fill.

According to E. V. Fuller, New York representative for Cornwell, the latter is willing to pay the sum offered to Mme. Matzenauer to recognized opera and concert singers for his theatres in St. Louis and Moline. For the St. Louis house Cornwell has already engaged Herman Werrenrath, Anna Case and Louise Gravure. He says that negotiations are pending now with several opera stars who recently closed their engagements with the Chicago Opera Company and the Metropolitan Opera Company of New York.

With the advent of the new McVickar's Theatre into the field in Chicago, Balaban and Katz and Lubliner and Trinz, who control a large number of de luxe motion picture theatres in that city have been sounding out the operatic field for possibilities. They say that this style of theatre has educated its patrons into being music lovers due to the large orchestras that are used in them. The liking for music has caused the patrons to shun various types of vaudeville flash and dance offerings that have been offered them with the result that the managers feel that now is the proper time to continue their musical education and liking by bringing on a score of opera stars who can be heard for a nominal price of admission.

Not alone in Chicago but in a score of Western cities which have the larger picture theatres the patrons seem to be deserting the theatres due to the lack of what they term "substantial and high class" entertainment. The ballad singer and music plugger are no more tolerated or engaged, as the patrons through the means of the radio are able to hear the voices of some of the most celebrated opera stars. Through the radio craze the picture houses have fallen off in patronage and the owners feel that with the opera stars having a six-month or so vacation they can use their services to advantage at a substantial outlay which would be warranted by the business which would accrue by the appearance of big stars in their theatres.

PROTEST ON "MY GAL SAL" TITLE

Edward B. Marks, the music publisher, has threatened injunctive proceedings against the Melbourne-Arden Productions, Inc., to restrain the producing firm from continuing with their contemplated musical comedy, "My Gal Sal."

Marks maintains that the appropriation of the title is an infringement of the copyright of the late Paul Dresser's ballad classic of the same title. He has communicated his views to the producing company, who have placed the matter in the hands of their attorney for readjustment. Marks further avers that the title rights of "My Gal Sal" is duly protected under copyright, not only as a song but as a title for a play or motion pictures, and that before he will permit the production to be launched its sponsors must make the necessary arrangements with the heirs of the late composer, whom he represents.

M. H. Arden, managing director of the producing firm, stated last week that he was going ahead with the details of the production pending the decision of his attorney.

ROBBERS GET KEITH PAYROLL

CHICAGO, April 7.—Tim Keeler, associated with C. S. Humphrey in the B. F. Keith offices was returning from the Lake-State bank which is situated on the second floor of the State-Lake building and while riding between the second and fifth floors of the building he was jostled by five men and relieved of the Keith pay roll containing nearly one thousand dollars. The Keith offices are located on the fifth floor of the State-Lake building. Keeler did not miss the money until he arrived in the office, a few seconds after leaving the elevator, but was too late to apprehend the men, who made a quick get-away.

RAYMOND McKEE MARRIES

Raymond McKee, screen star, and Margaret Courtot, screen actress, were married at the Little Church Around the Corner on April 4. The couple were childhood sweethearts, having been brought up together in the same town in New Jersey.

ACTRESS LOSES BIG SUIT

June Avis Evans, an actress, who filed a claim against the estate of the late Dan R. Hanna, alleging that $17,500 was due her according to a promise of Hanna to give her an annuity of $15,000 had her complaint dismissed by Surrogate George A. Slater in White Plains, N. Y., on the ground that it was improperly presented.

The Surrogate ruled that a compulsory accounting should be first demanded of the executors and then the claim should be presented. Counsel for Miss Evans said they would take that course and push the claim, which will be opposed by the heirs of Hanna.

In the complaint Miss Evans alleged that Hanna made a settlement in her favor, for life, in May, 1921, upon her promise to marry him. The agreement was later modified, being changed that she received money monthly instead of quarterly, and on October 14, 1921, it was agreed that it would be continued for life, when she acceded to his request that their engagement be terminated.

Counsel for the estate say the claim is outlawed, as it was not presented three months after Hanna's death, which occurred on November 3, 1921.

NO ALIMONY FOR DANCER

Ilano Paulo, who appears as one of the Samoan natives in "Rain," and who is known in private life as James C. Pall, frustrated a claim for alimony and counsel fees brought by Mrs. May Myrtle Pall last week in the Supreme Court.

Mrs. Pall admitted that there had been no ceremony but brought the action as the common law wife of the actor, whom she said she met while touring with a circus last year. She is a dancer and is said to be earning $75 per week, while Paulo's salary is given as $45.

Justice Bijur refused to sustain the action.

MEEHAN WRITES MUSICAL PLAY

George H. Cohan has accepted from John Meehan a new musical comedy which he will produce next season. Meehan wrote the book and lyrics and Ray Perkins supplied the music.

ACTORS' FUND ELECTION MAY 15

The annual meeting and election of the Actor's Fund will take place on Tuesday afternoon, May 15, at the Hudson Theatre. Daniel Frohman, who has been president of the Fund since 1904, was nominated for reelection at a director' and trustees' meeting held last Thursday night. Besides Frohman the nominating committee consisting of Robert Campbell, Harry Harwood and Bernard A. Reinold, slated the following for re-election: F. F. Mackay, first vice-president; Charles B. Wells, second vice-president; Samuel Scribner, treasurer and Walter Vincent, secretary.

For the three-year term as trustees they nominated, James L. Lasky, Henry Dazian, John Cope, Walter C. Jordan Robert T. Haines and Edmund Breeze. The latter is to take the place of Blanche Bates whose term expired. For a two-year term to succeed Joseph Herbert, R. H. Burnside was nominated.

Due to the illness of Messrs. Frohman and Mackay, second vice-president Wells presided at the meeting.

He announced that in conformance with the will of Dora Goldwaithe, an actress of a former generation, a bronze tablet had been made by Tiffany setting forth that Louis Aldrich was the founder of the home. The tablet will be placed in the Actor's Fund Home on Staten Island this week. The tablet reads: "Louis Aldrich, Projector and Founder, 1901." With the erection of the tablet the Fund gets $5,000 for use for the home and $5,000 additional to be used for charitable work of the home in aiding destitute performers.

Ralph Delmore, one of the trustees of the Fund was reported as being seriously ill at the Staten Island Hospital from a complication of diseases. Four guests of the home were reported as having been in that institution within the past month with all of them returning to the home but Mrs. Alice Adams who is said to be seriously ill.

A report was made that big results are expected from the benefit performance for the fund which will take place in Boston on April 27.

ARLINGTON SUES LEDERER

George W. Lederer is made defendant in an action begun in the Third District Municipal Court last week, by Paul Arlington, costumer, who seeks to recover the sum of $1,000 on the grounds that the producer fraudulently misrepresented certain facts to him.

In his complaint, Arlington alleges that Lederer was president of the Pelen Producing Co., Inc., which put out the musical show entitled "Peaches," and that a bill for costumes was incurred by the organization. On February 17th, 1923, while "Peaches" was playing at Ford's Theatre, Baltimore, Arlington claims that he attached the box offices receipts of the house for $1,400, and was prevailed upon to withdraw the attachment by Lederer who told him that A. L. Erlanger was going to interest himself financially in "Peaches," and that Erlanger's representatives would pay the money due Arlington by the 20th, of the month, three days later.

Erlanger failed to interest himself in the show as Lederer told him he would. Arlington further complains, and had he not withdrawn his attachment, would have received $1,000 which was in the box office.

EQUITY HELPS STRANDED SHOW

The Manhattan Players, a travelling rep show stranded in Beaumont, Texas last week. The Actors' Equity Association forwarded two hundred dollars upon request of the deputy, Frank Gallagher, to relieve distress among the members of the company and furnish them with transportation.

MRS. CARTER BUYS HOME

Mrs. Leslie Carter has purchased a home in the suberbs of Los Angeles and will take up her permanent residence there. She leaves for the Coast this week. Mrs. Carter who appeared in "The Circle" with John Drew on tour this season will probably star in "Lillies of the Field" on tour next season.

CHICAGO SLUMP CONTINUES

CHICAGO, April 7.—One new play is promised the playgoers this coming week. "Bristol Glass," a new comedy by Booth Tarkington and Harry Leon Wilson will move into the Blackstone Monday night following "The Last Warning" which will wend its way westward after tonight's performance. Few shows are playing to even a fair business at present.

"The Crooked Square" with Constance Binney will leave the "Princess" tonight after a brief run of only four weeks and this house will remain dark next week pending the arrival of "Steve" in which Eugene O'Brien is featured.

"The Cat and the Canary" still holds on at the LaSalle. "Sally" is doing good business at the Colonial, but not up to expectations. "Peter Weston" with Frank Keenan, is doing the best business of any dramatic show in town, playing to good houses at all performances at the Harris. "For All of Us" at the Studebaker is holding its own, going into its twenty-second week and establishing a record this season at this house. Next week will see the end of "The Rear Car" with Taylor Holmes at the Cort which has had a poor run during the six weeks of its engagement here. The George Cohan comedy, "Two Fellows and a Girl" is doing nicely at the Grand.

Only three weeks more for "Light Wines and Beer" at the Woods when this house will play pictures. "Blossom Time" is not doing good business at the Apollo. George White's "Scandals" is holding up at the Illinois. "Up the Ladder" which moved over to the Shubert Central is trying to establish itself in this little playhouse. "Peter and Paula," which opened this week at the Playhouse has taken hold of the public and should be good for a fair run. "Tangerine" now at the Shubert Garrick is doing only a fair business.

"Hurricane" with Olga Petrova at the Selwyn got a break with the critics and should prosper for a while. "Loyalties" received splendid press criticism, although only booked for a short run should do well here. "Thurston," who always enjoys a following in this city is doing his share of business at the Olympic. The Moscow Art Theatre has taken this town by storm and doing big business at the Great Northern.

ACTRESS WAR CLAIM SETTLED

Barbara Allen appearing in "Secrets" at the Fulton Theatre last week settled a claim against the German Government for losses she incurred when the *Arabic* was sunk in August, 1916, by a submarine.

Miss Allen was on the steamship returning to the United States to resume her role in "A Pair of Silk Stockings," when the ship was torpedoed during the night off the Coast of Ireland. Miss Allen escaped in the last lifeboat wearing her night clothes and a sealskin sacque. After eight hours at sea the occupants of the life boat were picked up by a mine sweeper and taken to Queenstown. Miss Allen lost all her belongings and baggage including a quantity of jewelry. She made out a claim of her losses at the time to the British Government and last week was notified by the British Consulate that a settlement had been made on her claim by the German government. Miss Allen will receive $2,850 for her losses.

SUES NOVELIST CAINE

Supreme Court Justice Newburger granted an attachment against the property in this country of Hall Caine, the novelist, to Harvey K. Fly, of 9 Barrow street, on a claim filed by the latter for $5,000. Fly stated that Caine commissioned him to sell the film rights of "The Master of Man" and says that the Goldwyn firm bought the rights for $50,000. He contends that $5,000 is a reasonable commission.

SHERMAN FOR "CASANOVA"

Arrangements were made last week by Al H. Woods whereby he will loan the services of Lowell Sherman, star of "Morphia" to Gilbert Miller next season. Miller will present Sherman in "Casanova," an adaptation of a Spanish play by H. Lorenzo Agurtis.

ONE NIGHT STAND SHOWS FEAR NEXT SEASON WILL BE POOR

New Type of Theatre Manager Looks with Suspicion on High Priced Shows and Leaning Toward Picture and Vaudeville Policy Makes Booking Very Difficult

Popular priced attractions may find a very profitable season beginning in September on the one-night stands. But the so-called big shows presented by number two and three companies, without stars and members of an original cast which demand the same scale of prices for admission as the original New York company have little hope of clearing the "high grass" towns with any considerable amount of profit.

According to a well-known booker of one-night stands, the old showman who has been operating the theatres in these towns has disappeared. New theatres have taken the place of the old Opera Houses in these towns; also a new type and kind of manager has sprung up with the new theatres.

These managers operate their houses with a policy of playing vaudeville and motion-picture attractions and booking a road show occasionally. As a rule, a good many of these managers play a road attraction once a week and some once in two weeks. For the road shows they set aside either a Monday, Wednesday or Thursday, which generally are found most unprofitable for vaudeville and motion pictures, with the traveling attraction being expected to turn the tide and make the day a profitable one for the house. In some sections of the country, where Saturday is the general pay day, it is almost impossible to get a Saturday date for a traveling attraction, as the managers calculate that the people will patronize any sort of amusement on that day without the theatre being compelled to give up a greater part of its receipts to the attraction. Then, again, in other parts of the country, where there are only one or two pay days a month, or where the pay day falls on a different day than Saturday, it is most easy to obtain Saturday playdates, but the business on that day of the week is no more, as a rule, for the attraction, than on any other ordinary play date of the week which might have been selected.

In one section of the country, particularly, Saturday is the only play date that is placed at the disposal of the bookers for these theatres in New York. These bookers, of course, figuring transportation, attempt to route their shows, with the shortest jump possible for six or seven consecutive days a week. In some sections they have found this almost impossible, due to the fact that only this one day was open. As a result, attractions have been compelled to make long jumps around a circle so as to be able to cover a territory and get all the good Saturday play dates.

Then again these houses, especially in the smaller of the one-night stand towns, have been building up a patronage with their vaudeville and motion-picture programs by charging a nominal admission fee. Therefore, when the so-called "big shows" presented by second and third companies, come to the towns and ask a $2.50 and $3 top and in some instances musical shows call for a $3.50 top, with the percentage calling for 75 to 85 per cent to the show, the theatre does not do a capacity business, and in most instances plays to a loss, with the attraction probably getting away to a profit. Then again the operating expense of these houses is three times as much as it was prior to the war, as stage hands and musicians' wages have increased and newspaper advertising is much heavier than it was several years ago.

During the past season the New York bookers have contracts returned to them for so-called big shows due to the fact that the terms of the scale would not allow the theatre to operate at a profit.

The one-night managers also set forth the contention that whenever a road show came to their town and charged more than a nominal sum the business for their theatre's regular business of vaudeville and motion pictures suffered considerably, as the people had saved up and spent all of their luxury or amusement money on one attraction and were foregoing the theatre for the time being. These attractions, the managers held, were more harmful than helpful and the returns for them, they assert, never warranted their being played.

However, this coming season the booking offices are attempting to avoid any conflict on the one-night stands and are booking attractions which will play at a $1.50 and $2 top and that are willing to take an average from 65 per cent to 70 per cent of the gross, without putting the manager to the expense of hiring extra stage hands and musicians, in which case, no matter how large the gross played to might be, the theatre would probably play the show at a loss or break even at the best.

EQUITY STOPS BARON SHOW

Henry Baron's proposed production of "My Aunt From Ypsilanti" suspended activities last Friday, when Baron had failed to satisfy the Equity as to his financial responsibility for the production. The piece had been in rehearsal a week. Baron's failure to post a bond protecting the members of the cast prompted the Equity to step in and stop the rehearsals. Should Baron iron out the difficulties, rehearsals will be resumed.

Baron was responsible for the production of "The Red Poppy", which stranded on Broadway several months ago, owing several weeks' salary to members of the cast. A combat with the backers, who walked out of the show, was given as the cause of its financial embarrassment by Baron. The Equity legal department having a number of claims against "The Red Poppy" precipitated their insistence upon a bond covering two weeks salary for the cast being posted with them before they would allow the piece to go into rehearsal.

Baron consulted with the Equity officials and convinced them that co-operation with him on the newer piece would, providing that show hit, expedite the liquidation of the outstanding claims. Upon Baron's word that the bond would be posted last Friday, he was permitted to go into rehearsal early in the week. When the bond failed to materialize, Equity stepped in.

"DOPE" TO BE MADE INTO PLAY

"Dope" the vaudeville sketch in which Herman Lieb appeared in for many years on the Keith and other circuits has been enlarged into a three act play by Lieb and Joseph Medill Paterson, publisher of the Chicago Tribune. Negotiations are now pending between Lieb and Will A. Page, for the latter to produce the play this spring.

HERK BEFORE REFEREE

I. H. Herk, was examined before Referee in Bankruptcy Seamon Miller, last week, the hearing being short, and now closed until Herk files his schedule in bankruptcy, sometime within the next few days.

After Herk files the schedule in bankruptcy a meeting of the creditors will be held. Kendler & Goldstein represented Herk and Attorney Serling appeared for Referee Miller.

FARRAR'S MAID SUES

Geraldine Farrar was made defendant in a $5,000 damage suit instituted today by Ella Swanson, formerly a maid in the opera star's home. Miss Swanson charged her eyes had become infected from towels Miss Farrar used in bathing her Pekinese dogs. The singer entered a general denial.

AM. BURLESQUE ASSN. BANKRUPT

Judge Learned Hand, of the United States District Court, who several weeks ago dismissed a petition declaring the American Burlesque Association, Inc., of 701 Seventh avenue, bankrupt, last week reversed the decision and granted the petition made by the Carey Show Print Company, Charles J. Maher and the Columbia Amusement Company to declare the Circuit a bankrupt.

Judge Hand decided to reverse his decision after Olcott, Gruber, McManus and Ernst, attorneys for the petitioners, set forth certain facts which the Court felt would warrant placing the A. B. A. in bankruptcy.

In the petition set forth by the three creditors, the claims of the Carey Show Print Company and of Maher were nominal, while that of the Columbia Amusement Company was for $49,000, due on a promissory note.

Peter B. Olney, referee in bankruptcy, was appointed by Judge Hand to take charge of the hearings in the matter and report his findings to the Court. Meyer and Goldsmith, attorneys for the A. B. A., were instructed to file a schedule within three weeks, when the hearings in the matter will begin.

The first witness to be summoned to attend the hearing will be Izzy H. Herk, formerly president of the A. B. A., and recently head of the defunct Affiliated Theatre Corporation.

BROKAW JUDGEMENT REVERSED

The judgment for $1,442.00 which Benjamin D. Berg, theatrical manager, obtained against George T. Brokaw, was reversed last Friday by the Appelate Division, which held that the latter was justified in dismissing Berg as general manager of the enterprise "Just Because."

Mr. Berg, said that he had been engaged by Brokaw as general manager with complete jurisdiction over the show, and wrote a letter to Brokaw in which he resented what he called the interference of the financial man of the project. By engaging the chorus, said Mr. Berg in his letter, Mr. Brokaw had violated his contract, with him.

When Berg was dismissed he filed suit for salary due and obtained a judgment. Brokaw claimed that Berg had threatened to wreck the show and see to it that it went to the storehouse without regard for the number of people employed in it.

"The evidence discloses rank in-subordination and disloyalty," said the Appellate Division, "which constitutes clear justification to defendant for terminating plaitiff's contract of employment."

A. E. A. ROAD ACTORS TO MEET

Actors engaged in the so-called "popular priced attractions" playing at a dollar top, most of whom have been booked out of Chicago will be assembled by the Actors' Equity Association for a special meeting in that city early next month, to discuss conditions of their work and contracts.

Players who are not in touch with the Equity and who are on the membership list are urged to keep in touch with the Chicago office for further details concerning this meeting.

LEDERER TO DO "SUZETTE"

George Lederer has decided to hold his musical comedy, "Peaches" over until the autumn, and is now concerning himself with the production of a new musical comedy, "Suzette", with book and lyrics by Charles Nordlinger and music by Charles Gilpin. The authors are also said to be financially interested in the production. Gilpin has been writing the scores for the Mask and Wig shows, given by the students of the University of Pennsylvania. His latest work is "Here's Howe", which ran last week at the Forrest Theatre, Philadelphia.

WINTER STOCK TO CLOSE

PATERSON, N. J., April 6.—The Charlotte Winters' Stock Company closed a two years' engagement at the Lyceum, this city, April 1. A number of Broadway attractions have been booked at the house for the Spring.

PHILA. SHOWS DOING BETTER

PHILADELPHIA, April 9.—Business took on a new lease of life last week, with several grossing high and others getting a fair share of patronage. The prize takings of the week were rolled up by the Mask and Wig show, "Here's Howe," which ran for the week at the Forrest. The latter house has booked a motion picture feature, "Hunting Big Game In Africa" for a limited engagement after which it will resume its policy as a legit house.

The Shubert Theatre, which has been dark for several weeks, bids fair to remain out of the running until April 16th, when the fourth annual edition of "Greenwich Village Follies," will relight the house.

"Spice of 1922," which has been here on two previous visits, returned to the Chestnut Street Opera House tonight. This had been the local Shubert vaudeville house, but the collapse of that circuit has thrown it back into the ranks of a legit house.

"The Mountebank" is in its second and final week at the Broad, with "The Changelings" following in next Monday. The latter piece will be presented with an all-star cast including Henry Miller, Blanche Bates and Ruth Chatterton.

"The Monster" will also depart at the end of the week from the Walnut, to make way for Fiske O'Hara in "The Land of Romance."

"Captain Applejack" has entered upon its final two weeks at the Garrick, while "Blossom Time" is alo nearing the end of a phenomenal run at the Lyric. "The Cat and the Canary" has entered upon its eleventh week at the Adelphi and continues to maintain a pace that is profitable.

HUMAN FLY ACTS TO BE BARREED

As a result of the many deaths due to "human fly" exhibitions William T. Collins, alderman, has introduced before the city board an ordinance prohibiting all such exhibitions in New York. The proposed ordinance reads as follows:

"Section 22. Street shows:

"No person shall give any exhibition of climbing or scaling on the front or exterior of any house, building or structure, nor shall any person from any window or open space of any *house, building or structure* exhibit to the public upon the street or the sidewalk thereof any performance or puppet or other figure, ballet or other dancing comedy, farce, show, play or other entertainment.

"Section 11. This ordinance shall take effect immediately."

Alderman Collins made this statement regarding it.

"Our citizens were horrified in March last by the unfortunate death of Harry F. (Spider) Young while in the act of climbing the walls of the Hotel Martinique. Thousands are reported to have witnessed his fall from the tenth floor. Thousands more are reported to have seen his mangled body. But for the police, no doubt, others than Young would have been killed."

"SUN SHOWERS" PRODUCERS SUED

The aftermath of the ill fated musical show "Sun Showers," appeared last week in the form of three suits filed in the Third District Municipal Court against Harry Delf Productions Inc., in one case and in two other cases Lew Cantor and Harry Delf, are made defendants. The suits total $1,611.50.

Skanks Boot Shop is suing the Harry Delf Productions Inc., seeking to recover the sum of $274.00 due for dancing slippers. Allyn King, prima-donna of the show, is suing Lew Cantor and Harry Delf as guarantors, for balance of salary due for the final week the show played, $337.50 being asked for as the salary due, less the 25 per cent. cut agreed upon. Douglass Stevenson, juvenile in the cast, is suing Harry Delf and Lew Cantor for salary also, five weeks pay being due Stevenson for the five weeks ending March 17th, totalling $1,000.00.

AMUSEMENT STOCKS STILL QUIET WITH PRICE DROP IN NEARLY ALL

Loew Report Shows Operating Profit Over Last Year—Famous Players Gains a Point on Week—Orpheum Sets New Low for Year But Picks Up

The market for the amusement securities last week continued to be considerably off. True, two of the issues showed a gain, but these were around low marks, so that the gain was rather apparent than real and due ostensibly to short covering on Saturday. All of the stocks are depressed with Orpheum flirting with new low levels. This issue marked a new low for the year last week, when it reached 17½, but, in spite of this, it showed a gain for the week. The financial market in general continues heavy, in spite of the report of the return to prosperity, and Secretary Mellon's advocacy of a 25 per cent reduction in the surtax. This general market condition is undoubtedly reflected in the amusement securities. Trading in all the issues seems to be in the hands of the professionals, who are marking time awaiting the Spring rise. The bears are in power and are staging almost daily raids in order to meet their ends, but inside pools in the amusement issues in most instances start operations when their pets reach a certain point, which, with the shorts covering, prevents any marked slide.

Famous Players showed a gain of one point for the week. The regular quarterly dividend of $2 a share on the preferred stock will be paid on May 1 to stockholders of record on April 16, and this possibly had some effect on the common. Famous opened the week at 88¼ and at one time went as low as 85¾, which is dangerously near its low for the year. It did not stay at this point long, however. Professional traders and interested parties promptly bolstered up the issue, and investors, taking advantage of the low in order to get a greater yield, sent the price back to 89¼, near its normal point. During the week 20,300 shares changed hands. On Monday of this week the stock moved downward to 88½, showing a loss of three-fourths of a point for the day. One thousand and eight hundred shares were sold on that day.

Goldwyn did a few flipflaps during the week. This issue was recently at a new high for the year, following the announcement of the Cosmopolitan deal, but when the profit and loss account was published last week it showed a deficit and a decline was predicted. This set in last week and the stock closed on Saturday at 5¾, or ⅜ off for the week, with 7,000 shares traded. On Monday of this week, insiders, taking advantage of the low price and impressed with what they consider the bright future of the issue, ran the price up to 6½, buying 5,700 shares, a fair day's trading for this issue. This is a gain of three-fourths of a point.

Loew's was another issue to show a decline for the week, at one time going as low as 19 and closing at 19¼ or ¼ off from its opening on Monday. During the week 6,600 shares were sold. On Monday of this week only one transaction was registered and that at 19⅛, ⅛ off from its Saturday's closing. This transaction showed one small block of 100 shares, which means that nothing of interest is stirring in this security, this indifference accounting for the decline.

Orpheum, misbehaving in great style, set a new low for the year, but, nevertheless, showed a gain of 1⅜ points for the week. The issue opened at 18¼ and declined to 17½, the new low, rallying there and moving majestically back and up to 19⅞, closing at 19⅝, with 7,100 shares traded. Strangely enough, no transactions were registered in this issue on Monday.

On Tuesday morning, Loew's reported a net operating profit from its own and subsidiary companies from September 1 to March 11 of $1,556,554, compared with $1,149,901 in the corresponding period a year ago. This will undoubtedly effect the price of this security during the rest of the week.

MOSCOW PLAYERS CLOSE MAY 19

The Moscow Art Theatre Company will conclude their tour of America in Boston on May 19. On May 23 the entire company will sail from that port for England to return to Russia.

The Chauve Souris company which will conclude a run of fifteen months at the Century Roof Theatre on April 28, are scheduled to sail for Paris early in May. They will appear there during the summer months and return to America early in October, when they will begin a tour of the United States, opening in Boston and playing all of the larger cities to the Pacific Coast.

$273,000 IN GUILD DRIVE

Reports of the forty-one captains heading an equal number of team selling bonds in the Theatre Guild's drive for funds for a new theatre, indicated that their bond sales reached a total of $273,000 for the period ending last week.

Otto H. Kahn, one of the Guild's executive comittee declared that the purchase of bonds for the Theatre Guild's new home was not a risk but a safe investment. America has all of the raw materials for the development of artists he said, and the Guild plays an important part in their development.

ALL GIRL SHOW FOR CAPITOL

CHICAGO, April 7.—An all-girl show will be held at the Capitol Theatre, Jackson, Mich., Sunday, Monday, Tuesday and Wednesday, April 8, 9, 10 and 11, which is headed by Ethel Gilmore and her dancing ballet, and includes Ada Weber, "Aristocrat of Syncopation"; Winifrede & Lucille, Cherie and the Four Ushers, who are playing a return date at that theatre.

"MARELLI" OPENS ON APRIL 23

Emma Dunn will appear in "Marelli" a comedy drama by Ann Nichols under the management of Miss Nicholas next season. The play will have a tryout April 23rd by the Henry Duffy players at the Academy of Music, Baltimore with Miss Dunn appearing in the title role. The regular production for a New York engagement will be made in August. Miss Dunn appeared in "Her Happiness," a comedy drama produced by George M. Gatts, this season which failed to come into New York for a presentation.

PRESS AGENT NOTICES BARRED

Press agent notices and matter are no longer to be printed in the New York American or Evening Journal. In the future all matters pertaining to the theatre are to be handled by feature writers of the newspapers and to be written by them. Press agents will be privileged to submit ideas for stories, but they will only be written by the staffs of the two papers.

CASTING CARRILO SHOW

"Kunnel Blake" is the title which Alex E. Aarons has selected for the comedy drama which Booth Tarkington has written as a starring vehicle for Leo Carrilo. The show will go into rehearsal early next week with Malcomb Williams and Elizabeth Paterson already engaged to appear in support of Carrilo.

BELASCO BACK IN LAMBS

David Belasco, who gave up his membership of more than twenty-five years in the Lamb's Club, during the actors' strike of 1919, resumed his membership in the organization as a result of the request of the majority of the members of the club.

BOSTON SHOWS DO BUT LITTLE

BOSTON, April 9.—The theatrical map remains unchanged for the current week. The running attractions have not recovered from the Lenten depression, even last week showing no material tiltling in the takings. Several shows will wind up their runs at the end of the week and proceed to fields anew.

"The Greenwich Village Follies," which has been doing the banner business here for the past three weeks, will wind up its limited engagement at the Shubert on Saturday night, to be followed in by Al Jolson in "Bombo."

"The Merry Widow" will vacate the Colonial at the end of the week in order to give the Bostonians their initial glimpse of Mitzi in her new musical play, "Minnie and Me."

"Shuffle Along" will also depart from the Arlington this week, with nothing billed to go in. A booking may be arranged for the house during the week.

"Just Married," which has had quite a successful run, will depart from the Plymouth in two weeks.

"The Fool" is getting a strong play of patronage at the Selwyn, while "Lightnin'" continues to hypnotize the dollars into the box office at the Hollis. "Six Cylinder Love" remains at the Tremont indefinitely.

'THE CHANGELINGS' OPENS APR. 16

"The Changelings," by Lee Wilson Dodd, will be produced by Henry Miller in Philadelphia on April 16. After playing a short engagement there it will open during the Summer at the Columbia Theatre in San Francisco as the first of a series of plays which Mr. Miller will produce there. Supporting Mr. Miller will be Blanche Bates, Ruth Chatterton, Laura Hope Crews, John Miltern, Felix Krembs, Geoffrey Kerr and Elmer Brown.

DAVIS PLAY FOR GRACE GEORGE

William A. Brady completed negotiations last week to have Owen Davis write a play for Grace George to star in next season. Miss George appeared this season in "To Love," which played at the Bijou Theatre and then went to the Playhouse, Chicago, for a short period and closed. Miss George is still sojourning in Palm Beach where she went after the closing of "To Love" in Chicago.

THE VAMP & THE PERFECT FOOL

Direction AL STRIKER now playing the Keith Time

JACK CONROY and MARY BAKER

IN

Fourteen rounds of action and laughter with a knock-out at the finish. Audiences declare us the winner and yell for more punishment.

HILL TO HAVE 16 SHOWS

Gus Hill next season will send sixteen attractions on tour over the one-night and week stands, which will be the largest number of attractions that this producer has sent on tour in one season. Early in July rehearsals will begin for ten of the shows, which will go on tour during August and early in September. In September six more shows will begin rehearsal and will go on tour early in October.

The first of the shows to be sent out will be four "Bringing Up Father" companies, which will open during August. Then three "Mutt and Jeff" and three "Katzenjammer Kid" companies will be readied to go out early in September. The October contingent of attractions will include two "Boob McNutt" companies, two "Abie the Agent" companies and two "Keeping Up with the Joneses" companies.

FRIARS' FROLIC A CLEVER SHOW

The Friars' Spring Frolic given in the clubhouse on Sunday night, under the direction of Leo Stark was a big and clever show keenly enjoyed by a big crowd of Friars and their friends that crowded the big hall.

The show, in the nature of a vaudeville bill, with four well-written and excellently played sketches, four single entertainers, George M. Cohan and Willie Collier in their "Together Again" bit, the Muskowitch Quartette, Juan De La Cruz, baritone, Lionel Atwill, who did a scene from "Debarau," his play of last year, and Sydney Jarvis, who sang the Friars song with all the bigness and clarity of voice he displayed in the old days of the "Frolics." Cohan was a hit of great proportions, and sang and danced with style, enthusiasm and evident pleasure.

ZEITERION THEATER OPENS

NEW BEDFORD, Mass., April 9.—The Zeiterion Theatre, a new vaudeville and motion-picture theatre, seating 2,700, owned and operated by Henry Zeitz, opened its doors last week. The opening attraction was George Jessel's "Troubles of 1922," who played the entire week. At the conclusion of their engagement here the company closed their tour of thirty-three weeks which began on the Shubert Unit Vaudeville Circuit last September. Jessel and the Courtney Sisters intend playing vaudeville dates during the summer.

SHEA'S "CHIVALRY" DELAYED

Jos. E. Shea is encountering numerous difficulties in preparing "Chivalry," a play by William J. Hurlbut and starring Irene Fenwick, in rehearsal due to the fact he has no leading man to play opposite the star. Arthur Byron was scheduled to play the role, but at the last minute word was received that he had another engagement. "Chivalry" is slated to open in Atlantic City on May 7.

"THUMBS DOWN" REOPENING

Charles Wanamaker, the Philadelphia theatre manager who recently produced "Thumbs Down" a play by Myron Fagan for a tryout has closed the company and will begin recasting it shortly for a Summer engagement at the Chestnut Street Opera House, Philadelphia. Sue McManany has been engaged for the principal role.

NEW HAMMERSTEIN SHOW

Arthur Hammerstein will place "Lily of the Valley," a musical play by William Carey Duncan, in rehearsal on July 26, and open the play in New York at the Casino Theatre early in September. Hal Skelly will be featured in the production with the ingénue role being played by Lorraine Manville. Dave Bennett will arrange the dance and ensemble numbers.

GERTRUDE HOFFMAN AT MARIGOLD

CHICAGO, April 9.—Ernie Young has engaged Gertrude Hoffman and her entire company for the Marigold's Gardens beginning tonight. An added attraction will be De Haven and Nice in their vaudeville offering, plus some new comedy numbers put on for the occasion.

MUSICIANS' UNIONS ARE NEARING PEACE AFTER MANY CONFERENCES

Committee Representing M. M. P. U. and American Federation of Musicians Meet and Seek to Settle Differences—If Conference Fails Strike Vote Will Be Taken This Morning

The peace dove hovered on the horizon late yesterday (Tuesday) for the end of the strife that has existed between the the American Federation of Musicians. After several conferences on Monday that lasted until early Tuesday morning, it was agreed that at noon Tuesday committees representing the M. M. P. U. and the American Federation of Musicians should meet in the office of Nicholas M. Schenck, general manager of the Loew Circuit, and discuss the terms of settlement of the trouble. The M. M. P. U. was represented at this meeting by F. Paul Vaccarelli, its business agent, and Anthony P. Mulieri. The A. F. of M. was represented by a committee headed by Joseph N. Weber, International president of the organization, and Wm. G. Kerngood, International treasurer of the body.

The mean difficulty to iron out for the joint bodies was the matter of the incorporation of the M. M. P. U. as a holding company and the question of the status of Local 802, the body which took the place of 310, the M. M P. U. organization, when it was outlawed. The M. M. P. U. men held out that they were willing to join hands with 802 in any feasible manner which would warrant the local having its own autonomy, so that it could elect its own officers and be permitted to arrange and enforce its own wage scale, without the National officers being called in to decide what was to be done and how it was to be done.

They also insisted that the members of No. 310 who were prevented from going to work at the Playhouse after Vaccarelli had been informed they would be permitted to return would be taken care of and accepted into the local in good standing and be permitted to return to their work. They also requested that no discrimination should be used against any members of Local 310 who were active in the difficulties which existed between the two organizations.

The A. F. of M. group held that this was no time for any organization to breach the contract which is in existence between the various bodies of theatre managers and the A. F. of M. and local 802. Weber said this contract was inviolable and that he felt that 310 knowing this fact should not have started any trouble during the existence of the contract, as it would only place the entire craft of musicians in a bad light with the managers.

There were also various details that were to be ironed out, with both sides a bit reluctant about making concessions.

At the time the conference started Mr. Schenck said that he felt that something would be done on way or another, or otherwise he would wash his hands of the matter and make public the various phases of it. He said that Vaccarelli, who represented the M. M. P. U. in the numerous conferences with him, expressed every hope of the breach being patched and he felt that after the two committees had discussed the subject thoroughly they would come to an amicable understanding. In case they did not he said he would not endeavor to go any further to establish peace with the two camps as he had exhausted all of his resources.

Monday afternoon and evening there were conferences in Mr. Schenck's offices which lasted three to four hours each. Vaccarelli was in one room while Weber and Kerngood were in another room of Mr. Schenck's suite of offices. Schenck would confer with one party and then another, without either party meeting the other face to face. The general situation was gone over at the afternoon sessions and resumed at the evening session. Messrs. Weber and Kerngood left the evening session at 11 P. M., and stated that no headway had been made, when they were recalled to the office of Schenck. They returned there again and after several hours' discussion left when it is said they reached the understanding to meet Vaccarelli and Mulieri with their committee Tuesday noon. When they left the meeting they, however, refused to give any intimation of what had been accomplished.

The members of the M. M. P. U. were anxiously awaiting the decision of the committees as their regular meeting started at midnight (Tuesday) and in case there had been no headway made they were prepared to demand that Vaccarelli call a strike to become effective today.

All of last week the members of the M. M. P. U. had a turbulent time at the Playhouse in 48th street. The men had been called out there early in the week and were then ordered back that night, subsequently they were called out and when told to go back found that the members of 802 and the stage hands refused to work with them. They were replaced by other members of 802. William A. Brady, who operates the Playhouse, after several of these experiences, announced that he was tired of this way of doing business and that he would take action against those responsible for an inferior class of musicians being placed in the theatre. There were also difficulties at the Astor Theatre and the Capitol Theatre, but they were all straightened out with the men going back to work. This was also the case at the Criterion, where the men struck ten days ago.

TWO GEORGE KELLY SHOWS

Stewart and French will produce two plays by George Kelly, author of "The Torchbearers" next season. The first will be a drama, entitled, "No Man's Wife," and the second a three-act comedy, "The Show Off." This latter play is an enlarged version of a vaudeville sketch which Kelly produced under the same title. Rehearsals for "No Man's Wife" will begin late in July.

"MISSION MARY" GOING OUT

Al. H. Woods will place in rehearsal next week "Mission Mary," a play by Ethelbert Hales, which he took over from George M. Cohan recently. The original title of the play was "The Mission." Woods expects to present the production in New York early in May.

Gladys Frazier now appearing with "The Masked Woman" on tour will be cast for the principal role.

"GOODNESS KNOWS"' OPENING

Charles Frohman, Inc., will present "Goodness Knows," a play by David Gray at the Nixon Theatre, Pittsburgh, next Monday night. It is the intention of Gilbert Miller of the Frohman office to have this play in readiness to come into the Empire Theatre, New York, in case Alice Brady, who opened in "Zander" at the Empire on Monday night fails to catch on. In case the Brady show hits, "Goodness Knows" will be shelved for a fall production. The cast of "Goodness Knows," which is being staged by Bertram Harrison consists of: Charles Richmond, Juliet Crosby, Gavin Muir, Goeffrey Millar, Adelaide Prince, George Graham, Florence Johns, Charles Adams, and Fred Nichols.

"MASQUERADER" FOR STOCK

"Masquerader," Richard Watson Tully's play, which was the best starring vehicle of Guy Bates Post, has been released for stock production.

JESSIE BONSTELLE GETS H. O. H.

Jessie Bonstelle has secured the Harlem Opera House where she will install her repertory company to present new plays at a $1 top scale in opposition to the plan of Channing Pollock and the Selwyns to turn the Apollo theatre into a similar enterprise.

According to William A. Brady, the stock company is a "laboratory," for the New York producer and he says that he and several leading producers will cooperate with Miss Bonstelle in having her try out plays for them at her theatre prior to their being given a regular production. According to Brady, Miss Bonstelle, in case she can get a theatre with sufficient capacity to warrant operating at a $1 top will begin operations this spring.

Brady says that it was through the stock company production of Arthur Wing Pinero's play "The Enchanted Cottage" that he produced the play at the Ritz Theatre last week.

Besides producing new plays at the stock theatre, Miss Bonstelle intends to include in the repertory classics and revivals of the best of the old favorite Broadway plays.

Her company will open early in May.

GETS SHUBERT-GARRICK

WASHINGTON, D. C., April 9.—George Marshall, took over the management today of the Shubert-Garrick theatre, opening with "Getting Gertie's Garter," which he is presenting with the George Marshall Comedians. The house was for a number of years under the management of H. Stoddard Taylor and until recently leased to the Garry McGarry Stock players.

George Marshall, also controls the Shubert-Belasco theatre where another Avery Hopwood farce, "The Demi Virgin" with Hazel Dawn is playing in its second month. "Getting Gertie's Garter" is booked at its present house indefinitely.

"ADRIANNE" REHEARSING

Louis Werbe will place "Adrianne," a new musical comedy that went into rehearsal Monday at the New Amsterdam Theatre. Billy B. Van has been cast for the leading role with Vivienne Segal listed to head the feminine contingent of the production. Edgar McGregor will stage the book and Dave Bennett the numbers of the show, which is scheduled for a summer engagement at a Broadway theatre. The piece will open in Washington on May 14.

"BAMBOO TREE" OPENS APRIL 23

"Under the Bamboo Tree," formerly the starring vehicle of the late Bert Williams, in which he appeared last year at the Studebaker Theatre, Chicago, which is now being produced by the Shuberts, with James Barton at the head of the cast, will have its premier performance at the Apollo Theatre, Atlantic City, on April 23. The show will be brought into New York early in May for a summer engagement.

VIRGINIA'S NIECE ON STAGE

Virginia Earle, one of the most prominent Broadway musical comedy stars twenty years ago, who is now retired from the stage, is bringing forth Blossom Vreeland, her niece to take her place on the stage. Blossom was added to the cast of the "Ziegfeld Follies" last Monday, and Aunt Virginia is on hand to escort her to and from the theatre and give her pointers on her work at every performance.

"SLAVEMAKER" SHELVED

Mary Ryan will not tour this season in "The Slavemaker," a play by Sam Forrest which Sam H. Harris produced out of town several months ago as was planned last week. Mr. Harris decided that it would be best to shelve "The Slavemaker" until early in the fall when he will bring it to the Sam H. Harris theatre for its New York presentation.

MISSING MANAGER LEGALLY ALIVE

TORONTO, Can., April 9.—Mrs. Ambrose J. Small's application to the Court to have her missing husband, gone four and a half years, declared legally dead and herself a widow, was denied by Judge Coatsworth, according to whose opinion Canada's missing theatrical king is still alive. The petition to declare Small dead was hotly opposed by his two sisters owing to the deep hatred between the three women in the case.

Had Small been declared dead the widow would have come into possession of an estate valued at over $2,000,000. As matters now stand, she will have to wait three and a half years more before the missing man is acknowledged dead legally. W. N. Tilley, attorney for Mrs. Small, exhausted every means to prove that Small was dead and cited precedent for shortening death time required by law. He asserted that any one of several things might be adduced from the threat of suicide to his hazardous journeys and undertakings.

On the night of December 2 Ambrose J. Small went out into the night and completely dropped out of sight from that time on. When he left he took with him the annuities he allowed his sisters. He also took with him several checks made out to Mrs. Small—and in the trust company where his funds were kept he had that day deposited $1,000,000, the first payment made him on his Canadian theatre string.

Mrs. Small did not notify the police of the fact that her husband was missing until several weeks had passed. Her explanation of this delay was that she thought her husband had gone off on one of his many jaunts with other women, and she did not want the publicity that would result from reporting him missing. On these occasions, she said, when her husband went off with another woman, he would confess his unfaithfullness and tell her all about it. One person was apprised of the fact of the disappearance, and this was a close friend of Small's, a betting commissioner, named Tom Flynn. Mrs. Small quoted Flynn as saying, "Don't be fussy. Give the man some liberty." As time went by and her husband did not return, Mrs. Small said she really thought he had eloped with a Mrs. Smith. This woman was found by the police to be living in a city in Minnesota, but not with Mr. Small.

Many theories of the theatrical man's disappearance have been advanced, including murder, but the question of what became of the body has not been answered. One detective made the statement that he knew a plot of ground seventy acres square, somewhere in which was buried Ambrose J. Small but as yet he has not revealed the spot.

VERA BURT MARRIES "SAXI"

JACKSONVILLE, Fla., April 9.—Vera Burt married her vaudeville partner "Saxi" Holsworth, who leads the six-piece jazz orchestra in front of which Miss Burt performs, on the stage of the Palace Theatre, Friday night of last week. The ceremony was performed by County Judge John Du Boise, with manager Jesse Clarke and others present, including members of the bill playing the house.

Miss Burt is a favorite in this section of the country, having been born in Tampa, twenty-three years ago, and has since appeared in the vicinity in various acts.

Saxi Holsworth was arrested on a charge of disorderly conduct three weeks ago while in Greeneville, N. C., and was released after posting bonds to keep the peace. He was charged with beating Vera Burt to the verge of unconsciousness in her room of the Ottaray Hotel, Holsworth having made a trip from his room on the second floor to the fourth where Miss Burt lived. He told police officers that he was displeased at her conduct and became enraged. And now they are one.

EQUITY COMPILING BOOK

Equity is compiling a booklet for distribution among its members. It will thoroughly explain the spirit and work of the organization. It will also include instructions, rules and obligations and other helpful hints to the performer.

VAUDEVILLE

EDDIE CANTOR SIGNS WITH KEITH

JOLSON REPORTED NEGOTIATING

Eddie Cantor, blackface comedian and one of the strongest drawing cards for Shubert productions, will open a tour of Keith vaudeville at the Palace Theatre, in Cleveland, on June 4th, following the closing of his present show, "Make It Snappy," which is now touring. Cantor has been appearing under the Shubert management since 1920, previous to that having been with Zeigfeld's "Follies" and "Midnight Frolic." With the Shuberts, it is understood that Cantor has been working on a salary and percentage basis, and averaged from $2,000 to $2,500 a week. When Cantor played a week in vaudeville for Ward and Glynne last year, he was reported to have received $2,500 for the week's engagement. While his salary has not been given out by the Keith circuit it is understood that Cantor will receive a straight salary of $2,500 for each week he plays.

Al Jolson, whose contract with the Shuberts also expires this season, is another who is said to be dickering with the Keith Vaudeville Exchange with the purpose of playing the two-a-day houses when "Bombo" closes. Jolson opens a four week run in Boston in "Bombo," on Monday, and is scheduled to return to the Winter Garden with his production and open there on May 15th. It has been published that he and Charles Dillingham have been making arrangements for Jolson to come under Dillingham's management beginning next season. The Keith vaudeville tour of Jolson, if he does come to terms with the booking office, would undoubtedly be of but a few weeks' duration, between the time "Bombo" closes, and the time Jolson begins preparing his next season's production. This black-face star has also been working for the Shuberts on a salary and percentage of the house receipts basis. The Keith circuit has as yet never paid any artist on a percentage basis, all acts being engaged for a stated salary. The highest ever paid was the late Sarah Bernhardt, who received $1,000 in gold every night for one week at the Palace, getting $7,000 a week. Jolson would undoubtedly be the one to come nearer to this amount, than any artist in the past in Keith vaudeville. Jolson will appear at the N. V. A. benefit at the Hip on May 13. This gives added strength to the rumor that he will be seen in the Keith houses.

COLONIAL, ERIE, RE-OPENS

ERIE, April 9.—The Colonial theatre here, booked out of the Keith Vaudeville Exchange, which closed several weeks ago because of a "flu" epidemic, re-opens today. The house is changing its policy from three performances a day, to two shows a day. It will continue to be a full week stand as before.

McCARTHY SISTERS IN VAUDE.

The McCarthy Sisters, who closed recently in "The Music Box Revue," have entered Keith vaudeville. They opened in Toledo on Monday and will be seen in New York within the course of a few weeks.

BRUCE DUFFUS WITH FEINBERG

Bruce Duffus, an independent vaudeville agent for the past eight years since he left the Poli forces as booker, is now associated with Abe I. Feinberg in the booking of vaudeville flash features.

STOCK FOR KEITH HOUSES

The advisability of installing stock companies in the Keith metropolitan theatres which generally close for the Summer, and keep them open instead, is now being considered by the Keith office. The Colonial, which up to now is scheduled to close during the week of May 7th, is under special consideration, for a stock company, as the house is near the theatrical district, being at Broadway and Sixty-second street, and would be the only theatre playing stock attractions in that section.

Stock was tried at Keith's Alhambra for several weeks during the early part of last Summer and played to good business in its first few weeks. It did not continue however, closed in July, being dark until September. It is understood, that if stock will be played at either house during the coming Summer, it will be operated by an individual stock company, and not by the Keith circuit, as was done last year. The closing date on the Alhambra has not been set as yet.

"TUT" ACT IN FILM HOUSES

The Egyptian travesty, built around the recent discovery of the tomb of Tut-ankh-Amen, which Earl Lindsay staged for the Edward Small offices, opened out of town at one of the Famous Players houses on Monday. The Famous Players intends to put out a series of these preludes, none running more than fifteen minutes, to use in their picture houses throughout the country.

The first Lindsay unit employs six girl dancers, one specialty dancer, and three singing principals. The act is appropriately set and costumed with special scenery and illusions being devised by George Hanlon.

SCHENCK MUST PAY $175 A WEEK

Joe Schenck of the vaudeville team of Van and Schenck must, according to the ruling of Judge Hay in Special Term of the Supreme Court of Brooklyn, pay to Mrs. Amelia Schenck, his wife, $175 a week temporary alimony. She is suing the singer for divorce.

Mrs. Schenck alleges her husband had an income of $75,000 a year, and asked for $250 a week for the support of herself and her young daughter. Schenck through his attorneys showed that his income was less than half of $75,000 a year. The pair have been separated for several months.

ZIEGFELD-RASTELLI AGREEMENT

An amicable agreement was reached between Florenz Zeigfeld, Jr., and the Keith circuit last week, whereby Enrice Rastelli was allowed to open in Keith vaudeville at the Palace theatre on Monday. Zeigfeld had objected to Rastelli's playing vaudeville as he claimed the juggler was under contract to him to appear in the Mary Eaton production. However, arrangements were made between E. F. Albee and Zeigfeld which resulted in the latter's withdrawing his objections.

ALBEE STOCK OPENING

PROVIDENCE, R. I., April 9.—Vaudeville shows will be discontinued at the E. F. Albee Theatre Saturday night until next Fall, in keeping with the policy of the management at this time of the year.

The 23rd Annual E. F. Albee Stock Company's season will start at the theatre Monday, April 16, with "Little Old New York" as the first presentation. Vaudeville will be resumed in September.

LEWIS IN NEW ACT

Bert Lewis is preparing a new comedy, singing and talking act entitled "From Dixie to Egypt," by John P. Medbury, in which he expects to open shortly on the Keith time. Lewis is well known in Western vaudeville circles.

TWELVE HOUSES CLOSING ON ORPHEUM

SPECIAL POLICIES IN FOUR

The Orpheum circuit has started to close several of its houses, and in others, inaugurate new policies with the intention of operating them all summer, returning to the big time policy when the new season begins. The first of the big time theatres which are being given special summer policies was the Orpheum in Des Moines, which began playing five acts and motion pictures last week, giving two performances a day for a full week. The Orpheum in Kansas City closed on Saturday, April 7th, and the Mainstreet in that city, shifted from its Junior Orpheum policy to the big time policy on Sunday, April 8th.

The Orpheum, New Orleans, closes April 22nd; the Orpheum, Memphis, on April 15th; Orpheum, Omaha, on April 28th; the Orpheum, Sioux City, on May 5th; Winnipeg, on May 5th; Seattle, on May 12th; Portland, May 15th; Oakland, on May 26th; Sacramento and Fresno, on May 26th; Denver on June 1st. A summer policy of six acts and pictures, three shows a day, goes into the Hennepin, Minneapolis, on May 6th. Prior to that, on April 29th, the Palace, Milwaukee, will assume the same policy. The Palace, Chicago, will continue to operate with its present big time policy throughout the summer, from present plans.

YOUNG AGENCY BARRED

CHICAGO, April 7.—The Ernie Young Agency has been barred from further booking on the floor of the W. V. M. A. in a notice sent out from the booking office Thursday afternoon. The same day, Ernie Young, having returned to Chicago from Detroit, sent a letter resigning from the floor feeling that he is not devoting enough time to vaudeville, because of the many revues he is producing.

There have been differences between the Ernie Young and the W. V. M. A. offices for some time and the break was inevitable.

Willie Berger, who was on the floor for Ernie Young, will remain with the Young agency.

ALLEN GOING TO EUROPE

Edgar Allen, general booking manager for the Fox vaudeville circuit, will sail for Europe during the first week in July. Mrs. Allen, known professionally as Katherine Murray will go with him in order to regain her health. Mrs. Allen recently underwent a very serious operation and is now recuperating. While abroad, Allen will do business for the Fox Film Studios.

FOUR KEITH HOUSES CLOSING

Four Keith houses booked by James Aloz, will conclude their season during the last two weeks in May, and one has already been closed. The dark house is the one in Hamilton, Canada, and the others are the Temple, Rochester, which closes at the end of the week of May 19th, Toronto, on May 21st, Montreal, week of May 28th, and Detroit, the week of May 28th.

"MOUNTAIN MAN" FOR VAUDE.

A condensed version of Clare Kummer's comedy, "The Mountain Man," is being prepared for vaudeville. The producers are negotiating with Sidney Blackmar, who was one of the outstanding hits of the original production to head the cast. Blackmar has been appearing with "The Love Child," which closed last week.

FILMS CUT DOWN ACTS

Feature motion pictures are being used to a greater extent than ever in filling out bills in the split week vaudeville houses, particularly on the Moss, Proctor and Fox circuits, which have cut down on their vaudeville acts in order to play certain films. During the last half of the current week, all Proctor and Moss houses will play "Hunting Big Game in Africa," which closed recently after eleven weeks at the Lyric, for the feature film. This runs for over ninety minutes, and in the Moss and Proctor houses, five acts are being booked for the last half instead of the customary six. During the last half of last week, most of these houses played "Fury" as their feature attraction, which also ran for more than ninety minutes, and five acts were booked.

The Fox houses played to the best business of many seasons all last week with only three acts of vaudeville each half of the week, and "Robin Hood," starring Douglas Fairbanks as a full week attraction. The Fox theatres have repeated this stunt throughout the season, having played most of the "super-features" for full week stands and cutting down on vaudeville acts.

N. V. A. COMPLAINTS

Lewis and Dody have filed complaint against Al and Murray Howard, claiming that the latter team are infringing on their "Hello, Hello, Hello" song .

Sam Lazar and Josh Dale have complained against Pierce and Arrow, alleging that the latter are infringing on their piece of business consisting of two headlights to represent an automobile, being seen in the rear of a darkened stage, then coming down to one from full stage, and when the lights flash up, two men in blackface, carrying lanterns, are discovered.

Senator Murphy is complaining against Speaker Lewis, claiming infringement on his monologue.

Jarvis and Harrison complain that Fuller and Burt have again placed the "hold-up" bit into their act.

Louise and Andy Barlow complain against Hal and Francis, claiming that the latter act is infringing on their offering in its entirety.

MORE UNIT SHOW SUITS FILED

Chas. De Haven, Fred Nice, and Joe Towle, as co-partners, filed suit last week in the Municipal Court through their attorney, Kendler & Goldstein, for $1,000 against Arthur Klein, the action being for salary and damages, the claims having been consolidated.

According to counsel for the trio, Arthur Klein signed them to appear in his Shubert Vaudeville Unit, "Hello Everybody," as added attractions, Gertrude Hoffmann being starred in the show.

JACKSON SUCCEEDS BIRD

Ben Jackson, who for the past two years has been in the production department of the William Fox West Coast Studios, has been appointed general business manager for that concern in Los Angeles, succeeding Charles Bird, who resigned recently. Jackson, prior to going to the coast was manager of Fox's Audubon Theatre at 166th Street and Broadway, New York.

ORPHEUM PRESIDENT IN NEW YORK

Marcus Heiman, president of the Orpheum Circuit, arrived in New York last Friday for a series of business conferences.

PROCTOR RETURNS FROM SOUTH

F. F. Proctor returned this week from a two months' sojourn in Florida. With him were Mrs. Proctor, two daughters and a niece.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Nothing out of the ordinary about the bill, outside of Hugo Riesenfeld and His Rialto and Rivoli Orchestras of 55 musicians, who proved to be a popular innovation. Comparatively speaking, the orchestra failed to score a hit of any larger proportions than at least two ten-piece orchestras that have played the house. "Bogus ticket" signs flanked the entrance to the lobby and two men with magnifying glasses scrutinized the tickets at the door.

Eight Blue Demons, "The Whirling Arabians," gave the first half considerable momentum, not always maintained by subsequent offerings. Their style of acrobatics and tumbling is familiar to most theatregoers and allows for a fast finish.

The "Acromedians" in the second spot, Russell and Pierce, did their song and dance opening, depending to great extent on the dancing for the success of their act. Usually their style of tumbling toward the close of their offering puts them across strong, but following the Blue Demons took a lot of the punch out of their efforts in that direction.

Melissa Ten Eyck and Max Weily, with Max Dolin and Frederick Cromweed, in a dance, violin and piano presentation, have played the house quite often and their work is well known to vaudeville patrons. The dances created by Mr. Weily are very good, but the piece de resistance "Pirate Passion" might be exchanged once in a while for something else when repeating at a house. Excepting that the dances are the same as they have been for at least three engagements at the house, they are pleasing enough and well executed. Mr. Dolin's solos on the violin were good as they always have been and Mr. Cromweed at the piano proved a capable accompanist.

Women monologists are few and far between in vaudeville and undoubtedly Trixie Friganza is entitled to take her place at the head of the few that there are. Doing her act "My Little Bag of Tricks," she manages to sell it for a solid hit. The clowning bit at the conclusion of her performance, done with Max Weily, has been perfected so that it now is sure-fire and funny.

"Broadway's Smart Couple," Florence Tempest and Homer Dickinson, with M. George Harriss at the piano, were bright in spots but for the most part the act all but died standing up. Dickinson has a pleasing personality and material of the poorest sort. At times Miss Tempest seemed to be just passé and at other times showed some of her former cleverness.

The first half was closed by a marvelous showman and juggler, Enrico Rastelli, "The World's Wonder," who is a revelation in the art of novelty juggling and balancing. Cool throughout the act, unpretentious, and in an apparently simple routine he held the house in strict attention in a spot held by few jugglers, which speaks for itself. For detailed review see under "New Acts."

The Runaway Four, opened the second half, with their clowning dance, and tumbling stunts, scoring their usual hit despite the fact that they were the third act on the bill to depend to great extent on their tumbling.

Hugo Riesenfeld, scheduled for 20 minutes, did about 15 minutes more, obliging with two or three encors, gathering up the flowers sent to him and making a short speech of appreciation. The orchestra opened with a classical selection, followed it with another and then specialized on "Classical Jazz." (New Acts.)

In the next to closing spot, Julius Tannen, gathered a few laughs with his new gags, but did not score as he did in the days before he forsook vaudeville for the furniture business.

Helen Higgins and Natalie Bates, with Horace Bentley, in "Singdance," closed the show in a versatile dance routine, with Mr. Bentley at the piano, and held them fairly intact despite the hour. The girls are very capable dancers. M. H. S.

RIVERSIDE

A bill of nine standard acts, of which Belle Baker, Morton and Glass and Joe Fejer's Orchestra are the high lights, comprised the new bill here last Monday afternoon. The remainder of the show consisted of the usual diversity of variety entertainment and seemed to satisfy the diversion appetites of a rather slim audience.

Van Horn and Inez proved worthy pacemakers in opening spot with a fast skating contribution featuring "sixty whirls a minute" and an original swivel neck spin. Both are accomplished skaters, who blend with their work and sell it with a gusto that is interest sustaining.

The Caits Brothers deuced in their usual sure-fire dancing act, scoring well in solos and wowing them in the doubles. An essence of comedy injected by the taller brother make their offering the more likable, but it is the dancing that carries them under the wire at a good price.

Harry Holmes and Florrie La Vere were as pleasing as ever in their novelty skit, "Themselves." The offering is subdivided into three episodes, the first of which is a box in a theatre. The couple enter and engage in a comedy argument regarding the show and their domestic trials. They recognize the opening act of the bill as one they have seen so often that they believe they could do the act themselves. The husband has been imbibing in the "forbidden liquid," becomes tipsy and goes into a doze. The wife also falls asleep. The scene shifts to "three" with the couple proceeding to do the act they were supposed to see at the theatre. All of the bits are very well done, Holmes' comedy being a riot.

Santos and Hayes, who when last seen were heading their own production act, have shelved that offering for a "two act." From a physical standpoint each of the girls are the extreme of the other and most of their comedy talk is centered upon this situation. Miss Hayes, who has an especially pleasing voice, contributes a classic solo, while her partner handles a comedy number and a "blues" song to perfection. Later they join forces for a duet which takes them off. The differences of their physiques is a stable comedy angle and their songs are sufficiently well done to warrant a warm hand on any bill.

Joe Fejer and his famous Hungarian Orchestra closed the first half and gave the audiences something new in the way of "orchestra acts." The seven pieces, aside from the piano and cymbalon, are of the stringed variety and the arrangements are of a symphonic order. Although classics dominate their repertoire, they are handled in a way to make them enjoyable for vaudeville. Their first number was Liszt's "Hungarian Rhapsodie, No. 2," which was followed with Strauss' "Blue Danube Waltz." Fejer later soloed with "Chanson Bohemian." A potpouri of popular airs wound up their contribution and sent them off to flying colors. If yesterday's enthusiasm can be taken as a criterion the orchestra is going to have an unusually happy time of it in vaudeville.

Antonio Ponselle, a robust tenor, followed with a pleasant mixture of classic and popular numbers, while Morton and Glass were another delight in "April."

Belle Baker, the headliner, followed with her usual song repertoire, which started out fast, rapidly increased in speed until the finish when the talented and beautiful singer had a hit of gigantic proportions safely stored away. A "hebe" comedy song, "How Can Yau Tell What's Going on Behind Your Back" and a "Dixie" song and "Crying for You" were among her numbers that scored.

Adelaide Herman closed the show with a series of spectacular illusions, some of which she has shown here before. E. J. B.

ALHAMBRA

Monday matinee at this house saw every seat sold and many people standing. The show, from beginning to end, was excellent entertainment, and the audience showed their appreciation.

The Arnaut Trio, starting the show, gave their usual good performance of dancing and acrobatics, all three playing their violins industriously, if not too musically, throughout the act.

Working hard to overcome the disadvantages incurred by being second were Mason and Shaw. The position proved not to be a bit of handicap, the act going over in great style. Miss Mason looks as much like a boy as any boy could and has a typical boy's voice. A young man sitting near us kindly informed us that "Its a girl, sure—you never saw a guy kick like that." Even though we had seen the act before we had our doubts all over again until she took her hat off.

Edna Aug and Company, with the act running smoothly and keeping the audience in rapt attention followed. The act is such a wisely balanced and delightfully administered mixture of smiles and tears that it is sure to score on any vaudeville audience. Miss Aug works with her usual artistry, her specialty, "Nerves" going over well and the rest of her acting being nothing short of great. The man's voice is of excellent quality and range, but has not the volume one would expect from a man of his build. The rest of the cast are adequate.

Burns and Lynn, opening with their "Hello, How De Ye Do" song, proved a succession of laughs. Their costumes are funny without being overdone and the style of hokum they use is agreeable to the audience. They shart slow but warm up and by the time they finish are a riot. Their dancing is good.

Closing intermission was the S. S. Leviathan Orchestra, presented by Paul Whiteman, Inc., and staged by R. H. Burnside. The act proved to be one of the most elaborately staged and all around entertaining orchestra acts in vaudeville. It is reviewed further under new acts.

To Joe Darcy fell the rather difficult task of opening intermission. He started off with a bang, kept piling up all the way through and pretty nearly stopped the show at the finish, with the folks out front yelling "One more song, Joe." He doesn't have to worry at this house.

Grette Ardine and Company, the "company" consisting of two boys, both excellent dancers, proved one of the finest dancing acts on the circuit. It moves with almost incredible speed throughout. The two boys are partners in a modiste shop but business is bad and they advertise "French models received today." A girl comes in, claiming to be a French model and tells her story, explaining that she can also dance. The three do a dance and in it interpolate one bit that is as daring as anything ever seen in vaudeville and could well be saved for a finish. The two boys each take a hand and foot and swing her between them so that her face sweeps the floor at each downward swoop. This dance is a knockout. Several other numbers, notably a great Apache, feature the act, all connected by the sensible rhymed dialogue. A fine act.

Murray and Oakland, opening in the dark with the mystery stuff about the hooch recipe, get a laugh at the start. Their travesty on the mystery melodramas is amusing and their old fashioned duet is a great laugh. The Spanish bit and dance finish are also good. The young lady is really beautiful and of charming personality and the man is a natural comedian, who can do things that would appear vulgar in some one else and make them seem just funny.

The Bellis Duo closed the show with a fine acrobatic entertainment. C. C.

COLONIAL

The opening matinee performance of "All Nationality Week" had a fairly good-sized attendance present. A lot of attention was attracted before the performance by a good "bally-ho" stunt, arranged by Johnny Collins and Luther Gobel, who secured the willingness of Ben Meroff and Marburger's Orchestra to put the stunt over. The boys were seated on the marquis in front of the theatre and played several numbers from that position, getting a crowd to gather in front of the theatre from several blocks around.

One of the neatest gymnastic and contortion offerings we've seen in a long time opened the show, being done by Bernt and Partner. Not only is the work presented effectively, but the grace with which they are done, and the stunts themselves go to make up an offering which is in a class by itself.

To follow a "dumb" act and then tie up a show is certainly something to boast of, and Watts and Hawley stopped this show as cold as it was ever stopped. George Watt's funny delivery of his songs, his talk and everything about him, were sure-fire. Belle Hawley's sweet personality, nice voice and good work in feeding Watt's also was a strong factor in the success of the act. They made it great for the rest of the show, getting in the deuce position, the speed and warmth which a show generally doesn't acquire until about the fourth act.

Ray Raymond and Dorothy Mackaye, assisted by Frank L. Cloude, also scored heavily with their entertaining comedy skit by Benjamin H. Burt. Raymond's "souse" is of the rare polite stage in alcholicism which brings up wonderful memories. And speaking of sweet, adorable women—well, Raymond could take even one more drink in the act—a toast to Miss Mackaye. We'd join him, and not for the liquor's sake alone. The talk is very cleverly done.

Sometimes we regret going into rhapsodies about beautiful women in shows, for we find we have used all our adjectives on one and left ourselves with hardly any for the next one which comes along. So we'll call it even and name them the "three peaches," Belle Hawley, Dorothy Mackaye and Martha Morton. Martha is back again at this house with Gordon Dooley and together they kept the laughs coming every minute they were in view. Dooley's "falls," especially the one over the footlights onto the piano in the pit, were screams. Martha's dance work is of the Morton type, and that's the very best.

"The Storm," featuring Edward Arnold, supported by Guy Gunningham, Bell Barnes, Max Von Mitzel and Isis Maynard, closed the first half. The third act from the play was offered, featuring the forest-fire, a masterpiece of theatrical staging as done in this act. The climax, of this almost brought the audience to their feet with suspense. Arnold does excellent work and has very good support.

Lorraine Howard and Flo Lind are doing an act very much similar to the one which Miss Howard did for several years with Verna Sadler as her partner. The "Wedding Bells" bit is featured in this offering as in the other, with parts of the talk being used. They did fairly well Monday afternoon.

Ben Meroff, assisted by Marburger's Entertainers, a seven-piece orchestra, gave a fine account of himself with his versatility both in instrumental lines and dancing, doing sensational work in the latter line. All the boys in the orchestra are also versatile and do well with their specialties. In place of imitating Gallagher and Shean, Meroff and one of the boys, playing saxophone and clarinet, imitate Lewis and Dody, using props for the catch-line. As Lewis and Dody haven't played this house in some time, the audience wasn't very familiar with the bit, which will go well where the other act is known.

Lillian Shaw closed the show, holding them in and getting big laughs with her comedy. G. J. H.

VAUDEVILLE

EIGHTY-FIRST STREET

The idea of "Nationality Week" is faithfully reflected here from the dressing of the lobby and theatre proper to those appearing on the bill. For Manager Edward Lewis, who is a stickler for doing things right, has incorporated representatives of all nations in the six-act bill. "Hunting Big Game in Africa," being the film attraction for the week, Lewis has dispensed with the usual prelude.

Upon entering the theatre patrons beheld the ushers garbed in costumes representing the various nations. A special orchestration, "The March of the Nations," was utilized for an overture and to borrow from the vernacular of the bucolic reporter, "A good time was had by all."

Japan was ably represented in the opener by Prof. Nakae and Company, jiu-jitsu expert, who gave a graphic demonstration tending to prove that science could be made to triumph over brute force. His first impression is an encounter with a burglar, who is twice his size and build and, despite the brute force advanced by the burglar, he is readily subdued and thrown from the window of the house. Later he enters a contest with one and then two men and overpowers both.

Harry Pauli and Mary Goss held down second spot nicely with a happy combination of comedy and songs, captioned "The Co-Weds." Both came on in wedding attire. During the unraveling of the plot it develops that both are collegiates being initiated into a new "frat." However, neither loses any time in winning the other and, since they are dressed for the occasion, a marriage is inevitable.

The Runaway Four, a comedy quartette of delightful vagabonds, followed with their pot-pouri of dancing and tumbling. They come on as hoboes and go into a dance contest, with each trying to outdo the other. They change to sailor outfits and return for more clowning and fast stepping. The little expressionless member is a born clown and provides a comedy punch that cannot miss anywhere. His antics kept the mob in roars when the boys were not putting over some fast stepping.

Mollie Fuller, survivor of the famous team of Hallen and Fuller, and who has lost her sight, was warmly welcomed back to the "varieties" in Blanche Merrill's made-to-order vehicle, "Twilight." The act is based upon a foundation of reminiscences, has comedy element and packs a heart wallop that cannot escape those who remembered the famous team of which Miss Fuller was a member.

The story reveals the actress resting at an up-State farm. The penurious landlady is skeptical about ever getting the eight weeks' back board Mollie owes. Mollie has faith that her friends on Broadway have not forsaken her, that they will find her and pay the bill. Her faith is rewarded by the appearance of a pseudo, Bert Savoy, who drops out of an aeroplane and into Mollie's cottage. He tells her the latest "dirt" about Margie and tells Mollie Ziegfeld wants her for the "Follies." The impression of Bert Savoy is cleverly done by Edward Graham, while Harriet Marlotte does well in a May Vokes interpretation of a rustic landlady.

Tom Patricola, assisted by Harrietta Towne, again demonstrated his ability as a show stopper. Tom works like a trojan and Harrietta is a cute little trick who can shake a wicked limb in a likeable way. Collectively they are a great combination. But Tom has it on most of the dancing boys, in that he is a comedian as well and when he is not wowing them with a lively dance, he has them roaring at his clown stuff.

Donald Kerr and Effie Weston closed the show and revealed some remarkable stepping. They had a tough spot to follow Patricola, but measured up to the emergency better than anyone we know could have. Theirs is a production act which incorporates all manners of dancing.

E. J. B.

BROADWAY

This was All Nationality Week at the Broadway and before each act the orchestra played the appropriate national anthem. The bill was well balanced and without any uncomfortable stage waits or other petty annoyances. This is the kind of bill that makes pleased patrons.

The first act was the Australian Woodchoppers. It opens with the announcer singing "That's How I Believe In You," with lyrics appropriate to the act. He has a way of changing the tempo every other line so that the orchestra leader has to be a mind reader to follow him. The boys then do their stunts of sawing, axe throwing and woodchopping and go over exceptionally well for an act of this kind, due, more than anything else, to the showmanship they use.

The Chung Hwa three, as the name would imply, is a Chinese Trio. They open with the announcement that they are going to sing a song and would like the audience to join in the chorus. They then render a Chinese number, and go, without much waste of time into a fine routine of popular songs. All three have good voices and they harmonize unusually well. Of course they are a bit shy on their pronunciation but they make up for this in quality. The incongruity of their Scotch finish is good for a laugh.

Charles Morati and Company succeeded in making the audience like their act. At the start the folks out front began to settle back as if to say, "Just another one of those acts," but when the comedy once started they forgot all about that and gave the pair the applause they deserved. Morati does just enough singing to show off his excellent voice and make the audience wish he would do some more.

Wm. Edmunds and Company have a likable, laughable little skit. Edmunds, as the proprietor of a shoe shop, is enamoured of the leading lady of the theatre next door. He plans to take her to dinner at his cousin's Italian restaurant, and when she says she will go, gets himself all dolled up in a Louis Guttenberg with the price tag still on. She breaks the date because she has to meet her husband and the Wop bootmaker then wishes he had charged her for the shoes he fixed for her. The act is logical and contains some little philosophy that gets over. Edmunds plays the character sensibly and without too much of the dialect.

Hall, Ermine and Brice have a good act. They open with a scene representing Broadway that gets a hand. The man does a dance that is good. The real hit of the act, though, is the great work the man does on the unicycle. He handles this thing as if he was born on it, singing a song and making the cycle dance with as much ease as if he was on his feet. The young lady pianist renders two numbers with fine feeling and technique. Her selections are "Riggoletto" and the left-handed aria from "Lucia." The act goes over fine.

Ruth Roye, next to closing, was the hit of the bill. This little performer has a personality all her own and a following all her own too. She sings all published numbers and makes them sound like something new, doing best with "Lovin' Sam" and "I Love Me." She could have stayed on all afternoon as this crowd couldn't seem to get enough of her.

Little Yoshi closed the show with a fine acrobatic offering.

Wanka, and Donovan and Lee were also on the bill at the Broadway but not reviewed at this show.

C. C.

ACTS AND FILMS AT LYRIC

CHICAGO, April 7.—The Lyric Theatre at Ludington, Mich., has adopted a policy of vaudeville and pictures for Friday and Saturday of each week and opened with the Five Cranes, Kodah and Company and Phesay and Powell.

PALACE

(Chicago)

There are several treats on the bill this week, headed by Fanny Brice, who is being held over for a second week by popular demand. Others include Will Mahoney and Al Herman.

Yost and Glady open with an offering of clay-modeling, which shows some very good work in that line. Their French chatter doesn't help the act at all, and could be eliminated to advantage.

Ray and Edna Tracy entertained in the deuce spot with a piano and dance offering. Miss Tracy plays exceptionally well and Ray's dance work had enough comedy in it to put the dance over with many laughs to its credit.

Howard Langford and Ina Frederick are back again at this house in their same offering, "Shopping," the scene of which is laid in a lingerie shop. Although the act has been seen many times before, it still is so well handled that it scores nicely.

The first big hit of the show was rung up by Will Mahoney, his nut comedy going over so big that the audience couldn't get enough of it. The "I Love Me" verses were a scream, and his burlesque Russian dance, with some really sensational work, brought the house down.

Bobby McLean, assisted by Edna Blue, James Burke and Jim Waters did some marvelous work in their ice-skating offering.

Although Fanny Brice introduced but two new numbers from her last week's repertoire, the audience could never tire of this wonderful artiste.

A local orchestra, headed by Verne Buck, billed as the "Merry Garden Orchestra" followed, and despite the difficult spot following Miss Brice, found it easy going. This was due to good music, good musicians, and a well-selected repertoire, in addition to some very good dance work by Buck himself. Miss Brice did a comedy dance with the act, and then brought on Al Herman, who led the orchestra and also did a dance with Miss Brice which was a riot. In his single, Herman is using practically the same material he gave when last seen here. A plant in a box assists with song numbers. The Flying Henrys closed the show, holding every one in despite the late hour.

R. E. R.

STATE-LAKE

(Chicago)

An evenly balanced bill is being played here this week, with Henry Santrey and Band, and Maragaret Young splitting headline honors.

Ward and Dooley open the bill with an entertaining rope-spinning and comedy offering. Ward does a very good take-off on Will Rogers and Fred Stone with lariat and dancing stunts. Frank Whitman held the second spot with a very good novelty violin routine. His Russian dance, while playing the violin made a great finish and almost stopped the show.

Billy Dale and Company offered a comedy playlet that had a great many laughs attached to it, and incidentally, many lines which need blue-pencilling. A boy and girl give good assistance to Dale.

Harry and Anna Seymour scored their usual big hit, were followed by Harry Santrey and his band who kept up the fast pace set by the Seymours.

Margaret Young was the big favorite with her songs and comedy, getting laughs and applause galore with her songs and character numbers. "Louisville Lou" was introduced as a new number and scored heavily.

Ethel Parker and Ed Allen proved a very good closer with their songs and dances. Swift and Kelly and John Davidson and Company were not on during this performance.

R. E. R.

MAJESTIC

(Chicago)

The Florenis opened the Majestic show with acrobatic posing on a pedestal. The act was nicely presented and went over well.

Irene Trevette followed with a series of songs rendered in a pleasing voice and charming manner and with words sufficiently distinct to be understood.

Holliday and Willette presented a talking routine with singing spots called "Detailed," which provided laughter, though a little classy for popular prices.

Jimmy Russell and Company were seen in the Harry Langdon act, "Johnny's New Car," and obtained much laughter for comedy which is sure-fire, being travesty of automobiling. Russell is quite as good as his predecessor in the act.

Alexandria, who pretends to be a boob stage hand before essaying xylophone playing with an assistant, gets some good laughs with his awkwardness.

Henry Cataland and Company are seen in a revue which is well staged in line with all Roger Murrell opening. Cataland is a pleasing entertainer and is assisted by three clever girl dancers and a singer.

Spencer and Williams made a big laughing success next to closing and proved sure-fire for this audience.

Jack Chapman and band from the Drake Hotel closed the bill nicely, though this band has little to recommend it for vaudeville. It makes good on its ability to play straight jazz numbers.

R. E. R.

CRESCENT MGRS. HEARING APRIL 27

Three officials of the Shubert-Crescent Theatre, Brooklyn, were arraigned in the Adams Street Court last week on a charge of violating the Sunday amusement law. The complainant was an operative of a detective agency that had been retained by the Lord's Day Alliance. The defendants were Albert Goldberg, superintendent of the theatre; William Cohen, stage manager, and Sam Tauber, manager.

They were arraigned on summonses as a result of a performance alleged to have been given on March 25. They were paroled for a hearing on April 27.

According to the complaint, "George Jessel's Troubles," the unit show that had been the current attraction during the week of March 19, gave its regular performance on Sunday evening, which the Alliance contend was a violation of the code.

TANGUAY BREAKS RECORD

CHICAGO, April 7.—Eva Tanguay broke all records at the Chateau theater here on Monday April 2, after having broken all Sunday records the day previous. The Sunday record was hard to break inasmuch as several shows there this season have apparently done every cent possible, but Harry Beaumont and the Chateau force managed to squeeze a few more people in.

"GOLDEN THRILL" FOR VAUDE.

Mindlin and Goldreyer have purchased "The Golden Thrill," a one-act sketch by Morris Abel Beer, which they will present on the Keith Vaudeville Circuit next month. Casting of the four characters will begin this week with Clarence Derwent staging the act.

OLCOTT SHOW IN BALTIMORE

Chauncey Olcott, under the management of the Selwyns is again on the stage and opened on Monday night in Baltimore in Rachel Crothers' "The Heart of Paddy Whack."

NEWHOFF & PHELPS BOOKED

Newhoff and Phelps have been booked for a tour of the Loew Circuit opening at the Gates Theatre, Brooklyn, on April 30.

VAUDEVILLE

FRANKLIN
(Last Half)

The usual six tryouts preceded the regular show, and between these, the N. V. A. drive, and the feature film, "Fury," it was twelve-thirty before the entire show was over. The quality of the tryouts this week easily made up for the poorness of those who showed acts the preceding Thursday night.

Nassimo and Rinaldo opened with a strong man and gymnastic work, with some instrumental bits thrown in for novelty. These two are ready for the average bill now.

The Edanac Quartette, a Scotch male combination, have the voices to do a real good act. Their routine, as done here, needs cutting. With some work to take their rough edges off, they'll do nicely.

Bingham and Meyers scored heavily with a comedy and singing routine. The man uses material from almost every talking act in vaudeville. Most of it may be released. Practically all of it is old enough to be in that class.

One of the classiest boy and girl acts we've seen in a long time, even in a regular show, came with Brockman and Howard, who, assisted by a girl pianist, tied up the show and stopped it cold. They have spent lots of money in staging their act, but their money hasn't been wasted. It's good enough right now to step into any big time bill and hold its own. Personality, ability and showmanship are possessed by the team. That's all that's needed.

Geoffrey O'Hara, also assisted by a girl pianist, offered a routine of his own songs. O'Hara wrote "K—K—K Katy," one of the war song hits, and rendered it as one of his feature numbers. O'Hara seems to have a fairly good voice, but the numbers he used didn't give him a chance to display it. Singing a number called "The Living God," which he announced as dedicated to the Saviour, is in poor taste for any vaudeville theatre, and all the more so in this one, which probably had about three or four people out of the 3,000 present who weren't Jewish. Then he sang a number in Yiddish.

"The Lease Breakers" have a good idea in the presentation of their jazz revue, consisting of a five-piece band, a girl singer, a dancer, and two men who handle the comedy. It makes a good flash for the small time route.

The N. V. A. drive followed, under the leadership of Harry Shaw and Murray Rose, who are very popular here.

The regular bill was started by Bader and Labell and company, two men and two girls, who did a very good bicycle act. In the last scene, the girls wear bathing suits, which called for tumultuous applause from the boys in the audience. The oldest man in the act, thinking that they were applauding their efforts, came back and made a speech of thanks! Yes, Barnum was right.

Maureen Englin legitimately stopped the show. Miss Englin is coming along finely, has the numbers, the ability and the delivery and will soon be one of the featured female singles in vaudeville.

"The Ring Tangle," featuring Edythe May and Jack Henry, with two other people in the cast, kept the laughs coming steadily. The dance work, especially that of Miss May's, is very good.

Bloom and Sher were a comedy hit in their efforts showing the various ways of making love. Bloom is a good ad lib comedian and Miss Sher gives capable support.

Kerr and Weston, with Lou Handman at the piano, stopped the show in closing it, coming back for an encore. Donald Kerr is doing some real dancing, shows his abilities as he should have done earlier this season. Handman is one of the best pianists in vaudeville, for he is not only just a pianist, but a showman as well, and helps sell the artists he accompanies as well as himself.

G. J. H.

HAMILTON
(Last Half)

Owing to the length of the feature film, "Fury," starring Richard Barthelemess, which ran for ninety minutes, the vaudeville bill was cut to five acts. The audience on Thursday afternoon evidently came to see the picture and not the vaudevile, for they were unusually unappreciative and weak in their applause. As a rule, this audience is a good one for acts.

The Australian Woodchoppers opened the bill with their exhibition of sawing and chopping. The act is rather short, but proved interesting.

Emil Boreo has made a few changes in his act since we last saw him at this house. Boreo may be entertaining to some, but we can't see what it is all about. A lot of songs, consisting mainly of guttural, nasal and hissing sounds, make up his routine, and these sounds might be called humor by those who can see anything funny in them.

Harry Hayden and company offered their comedy sketch and scored the laugh hit of the show. Hayden has a new man in the cast who needs a lot of improving. This chap reads his lines automatically, with no expression either facially or vocally. He constantly gazes off-stage to the opposite direction of where the person he is talking to is standing, and has various other faults which give the impression that he is doing anything but playing his part. Hayden's work alone was responsible for the fact that the act went over.

Lydell and Macy never drew as few laughs, in the many times which we have seen them, as they did here on Thursday afternoon. The excellence of the characters played by both men, and their materials didn't seem to mean a thing to most of those in the audience. And yet, this act should easily have been the hit of the show.

Wilkens and Hughes, assisted by a pianist, closed the show with a very good dance offering, well-staged and routined. The girl is pretty and has an attractive personality. When it comes to ability, both are very good.

G. J. H.

PROCTOR'S 5TH AVENUE
(Last Half)

The ballyhoo in behalf of the N. V. A. drive for its Sick Fund and the promise of extra features daily undoubtedly attracted the capacity audience which ushered in the last half at the Thursday matinee. The extra feature failed to materialize unless the collection for the actors' charity could be classified as such, but the eight-act bill was of sufficient entertaining calibre to hold them in until after the closer.

Harry Moore opened the show with a paper tearing novelty, injecting a lively line of chatter while designing attractive dewdads from ordinary paper, which he accomplished by tearing much after the fashion of the stunts the kiddies do with scissors. The novelty of the act for vaudeville coupled with the bright line of talk stuff got over nicely.

Raymond and Schram followed with their familiar potpouri of songs and clowning. These boys seem to improve with each successive importance and have a sense of showmanship that prompts them to keep their offering as timely as possible by constantly revising their material and songs. Their "Kid from Madrid" and "Ragtime Rigoletto" were both accorded a vociferous hand and sent the boys off to flying colors.

Burns and Allen, a likable mixed team, were other valuable assets to the comedy department in a piece captioned "Sixty-Forty." As one might suspect, the young woman is on the short end of the bargain. The man does a finale hopper, who bulls his way into the affections of the girl, takes her rings, her heart and everything, and makes her like it. The act is with songs and no little amount of good humor. For the line of stuff it is above the average "two act" and will undoubtedly score anywhere as well as it did here.

Billie Shaw and company have one of the most pretentious tabloid revues it has been our pleasure to glimpse this season. Money has been spent with a free hand, both for the costuming and scenic equipment. Were it not for the fact that it lets down in spots it would be an ideal fish act for the big time.

The revue is subdivided into a series of six song scenes, each of which are gorgeously costumed and enlists the services of the cast of nine. Although ostensibly planned to exploit the terpsichorean talents of Miss Shaw, there are several others in the offering who make her step some to retain stellar honors. She is successful, but the others finish a dangerously close second. Among those contributing to the success of the piece are, in addition to Miss Shaw, Josephine La Voie, also an accomplished dancer; Lester Lane and Barrie Oliver. Six attractive and shapely girls comprise the ensemble.

Harry and Emma Sharrock were as amusing as ever with their combination of comedy and clairvoyancy, "Behind the Grandstand." They utilize their familiar comedy routine at the opening and wind up with Harry going among the audience and selecting articles which Emma describes.

"Fifty Miles from Broadway," the rustic musical comedy, in which Harry Watson and Reginald Merivale are featured, proved another genuine treat of the bill. This act has been reviewed so often that it is unnecessary to go into further detail. Watson and Merivale continue to convulse the audience with their delineation of small time fuedists. Sandwiched between their affray is any amount of lively situations and several songs and dances.

Freda and Anthony scored their usual hit with their Italian character delineations and instrumental achievements. Their Gallagher and Shean impression was a veritable wow.

Silva Brann and Company closed the show with a clever balancing and aerobatic offering.

E. J. B.

REGENT
(Last Half)

The last half bill at the Regent presented some rather good entertainment, the feature of the bill, outside of the moving picture, "Fury," being the Sig Newman Orchestra, which received top billing, although several other acts on the bill received more applause.

John S. Blondy and company opened with an acrobatic and hand balancing act. A girl works in the act who is good looking and shapely, but there is no other necessity for her, as she cannot dance nor does she do any tricks. The men have several fine balancing stunts.

Charles Morati and company, the company being Miss Grace Harris, proved themselves worthy of a better spot than the deuce, and, in fact, were as good, if not better, than anything on the bill. Morati has an excellent voice, his rendition of "Vesti la Giubba" tearing down the house. The act takes the form of an interview, the young lady posing as a reporter, seeking to gain a story of the singer's life, the comedy being handled by the singer, who misunderstands the questions and mispronounces his answers, and the girl, who makes wise cracks about him. The tone is kept all the way through and the punch laugh, although obvious, comes at the finish and is perfectly logical. The act is a dandy and scored heavily.

Porter J. White and company, in a sketch called "The Odd Gentleman," served rather difficult fare for a vaudeville audience, but the folks out front ate it up. The play is well cast, the girl who takes the part of the wife not having much to do and not, under any circumstances, being entitled to a bow. Outside of this minor fault the act is fine, and if it goes everywhere else as it did at the Regent should have no trouble in keeping working.

Carson and Willard followed in "Meet the Doctor." This act is built for laughing purposes, but seems lacking in material. The comedian works on the style of the old medicine doctor and delivers a speech to the audience that somehow just misses being funny. The bit of astrology is amateurish in its conception and is not particularly well executed either. The act does get over on the finish, the falls and the parodies putting a punch in that the audience likes.

The Sig Newman Orchestra finished off the performance. This orchestra is built along Ben Bernie lines and is listed as a Ben Bernie offering. They did not do as well as might be expected, the tempo being a little off and the arrangements not being in any way remarkable. Newman, doing a Bernie, does not speak his lines with the same spontaneity that his sponsor employs and makes his wise cracks sound stilted. The repertoire consists of "Homesick," "Chicago," "Lullaby" and "Hot Lips," with "Sampson and Delilah" treated humorously and "Gallagher and Shean" done as "In Jerusalem" for encores. The audience was walking out all through the act. What the act needs is work and plenty of it, and needs another trumpet instead of two pianos.

C. C.

PROCTOR'S 23RD STREET
(Last Half)

The feature picture has the edge of the vaudeville bill by a wide margin. It is the screen drama, "Fury," the first of a series in which Richard Barthelmess and Dorothy Gish are to be offered as co-stars. Both being strong favorites with the local folk, the film is undoubtedly the magnet which attracted the best Thursday night audience seen here this season.

The vaudeville department is the routine small time bill, sufficiently diversified to provide good fun, but boasting nothing that stands out from the rank and file.

Moran, Sis and Carp were the pacemakers in a routine of dances and instrumental numbers. The girls did three sets of dances, while the men bridged the wait gaps with selections upon the violin, first offering a classic and later a popular medley. The girls are attractive, agile with the footwork and make a pleasant appearance.

Dorothy Richmond and company deuced in "Marriage a la Vaudeville." A prologuer gives the impression that two young people from the neighborhood have consented to get married on the stage of the theatre. Miss Richmond and her partner enter from the rear of the lower floor. Upon the stage they are joined in wedlock. A motion picture trailer, displaying comedy captions, denotes the passing of time. A year has elapsed and they are both in the divorce courts. By a clever ruse the judge smooths out the difference and the couple leave arm in arm to resume their marital estate. The act is a novelty, but needs much working over before it can create any excitement even upon the small time circuit.

Orville Stamm, the athlete, has woven a flash act around his Sandow feats which he calls "The Love Pirate," and in which he is assisted by four attractive and shapely young women. The latter are utilized for several ensembles and in one spot of the act Stamm holds them up in a packing case with merely a knee and neck grip. At the finish he carries them off twined around him in a grouping that has been done by the divers Arab troupes. Aside from being a capital vehicle for Stamm's herculean feats, the piece is a diverting flash act that can hold its own on any bill.

Arthur Whitelaw, veteran monologist and topical songster, was the hit of the bill from an audience standpoint. His succession of narratives about his friend Clancy kept the audience in roars, as did his humorous choruses of "It's a Wonderful Place."

The Bison City Four blended comedy with harmony in a series of songs that readily brought merited response from the mob. The boys are there with the "pipes" as strong as ever and have one of the best acts of their career. It is the sort that the small time audiences will eat up.

Kuma and Company, Japanese illustionists, closed the bill with a routine of familiar stunts, some of which were handled in a new way.

E. J. B.

STATE
(Last Half)

The Three Arnhims opened with an assortment of acrobatic and other stunts, done in their accustomed skillful manner, which sets them apart from the usual run.

In the second spot, Alice and Lucille Sheldon, one of them at the piano, sang several popular selections, in good voice and pleasing style. The girls not only sing a song, but put it over with a bit of added material that makes it worth while. All of their stuff is excellent.

Tilyou and Rogers, past masters at the art of difficult tumbling and acrobatic dancing, scored with some comedy as well as their stunts. For an opening bit one of them hands out a ballyhoo about monkey-gland serum which rejuvenates the patient instantly when injected. The "patient" is apparently recruited from the audience and gets numerous laughs as he ambles down the aisle to the stage and takes his injection.

Will Stanton and company in a comedy sketch that gives ample opportunity to Stanton for his talents as an inebriate supplied good entertainment all the time the skit was on. Most of the action takes place in a cabaret with some satirical work done by the rag singer, first rate violin solos by the waiter and another member of the cast acting as the wife. For a finishing punch the waiter chases the drunk around the stage and into the audience in an effort to collect the bill.

Eddie Nelson, in blackface, proved to be a comedian out of the ordinary and one who may grow out of vaudeville in time. His style is pleasing and his voice all that one would desire of a blackface singer. With the possible exception of the red tie stuff his material is good and could easily get along without the objectionable gag. His vocal efforts all went over strongly.

"A Night in Spain," Spanish revue, closed the show. The offering has been playing the Keith time until recently, and is well staged, costumed, danced and sung. The cast is Spanish and the whole moves with much speed to tuneful music.

M. H. S.

JUANITA HANSEN IN VAUDEVILLE

Juanita Hansen who through her drug escapades has managed to garner a ream of publicity in the dailies began a lecturing tour in vaudeville theatres with a fifteen-minute lecture on an "Exposé of The Drug Traffic" at the Harlem Opera House Monday. The tour is under the management of Joseph Lee, a film exploitation expert who is using three press agents with the act as well as having the "Confessions" of the screen star published in the syndicate of Hearst's newspapers. After the New York break in this week Miss Hansen is routed for a tour of the large Eastern cities. A guarantee of $2,000 a week on a percentage basis is asked for the act by Lee.

ACROBAT BADLY INJURED

SAN FRANCISCO, April 11.—Cleo Rusti, a performer who appeared in an acrobatic act at the Orpheum, in Oakland, fell during her act and suffered a fractured arm and bodily injuries. She was taken to the Oakland Emergency Hospital.

VAUDEVILLE

LEO ZARRELL & CO.

Theatre—*Regent.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*Special in "one-and-a-half."*

The act opens in front of a drug store window, a newsboy crying his papers and passed by the man who demonstrates beetle bug oil in the store window. The demonstrator gets into his working clothes and proceeds to give his spiel about the marvelous results achieved by the use of this oil, interrupted by wise cracks from the newsy. He gives the newsy a bottle of the oil, the newsy applies it and is immediately able to do some acrobatic stunts. The demonstrator comes out and the curtain is lowered, the two going to one and performing several great hand-balancing stunts. They have a spectacular repertoire, from the opening to the closing trick and win great applause. The only fault with the act as it stands now is the opening portion. The talk drags because they wait for laughs and don't snap up their cues quick enough. If their talk was given rapid-fire fashion it would go better. The act is good for any bill after this fault is corrected. C. C.

CHOY LING HEE TROUPE

Theatre—*Jefferson.*
Style—*Oriental stunts.*
Time—*Twenty minutes.*
Setting—*Full stage.*

Several Chinamen, a woman and baby girl or midget doing a familiar routine of stuff. The offering is saved, however, by the baby girl who is a marvelous little showgirl, as well as acrobat and contortionist. She puts over a few songs also. Another saving feature and a real thriller is the closing stunt of one of the men.

The "thriller," at the close of the show is done by one of the men who dives through a row of octagonal rings about 30 inches in diameter set across a table. Protruding through the rings are sharp knives and the dangerous aspect of the stunt send a murmur of comment all through the house, for the space must be gaged very accurately. Possibly the knives are capable of giving way if any pressure is applied, but it is a corking stunt anyway.

The rest of the routine outside of the two above mentioned things is ordinary and composed in part of the whirling plates on bamboo sticks, and a few magic tricks. Oriental tapestry is in the background and native dress also helps.

M. H. S.

THE OXFORD REVUE

Theatre—*Proctor's 58th Street.*
Style—*Instrumental.*
Time—*Twelve minutes.*
Setting—*Full stage (special).*

Two girls and two young men offer "The Oxford Revue," which consists entirely of instrumental work. Just why the name "revue" is used, may be able to be explained by the members of the act. The only reason we can see is the fact that the act works in full stage and uses some very beautiful scenic effects, in addition to various colored lighting effects and a scrim. However, the term "revue" has been applied to acts with even less provocation, so we can let that go.

Three of the members play cornets, and the other a saxophone all through the act. One of the girls shifts to a violin for several numbers, also doing a solo bit with this instrument. Their repertoire consists mainly of popular published numbers and are well played. As a flash in the small time houses, the offering should find plenty of work.

G. J. H.

NEW ACTS AND REAPPEARANCES

DORIS RANKIN & CO.

Theatre—*Jefferson.*
Style—*Dramatic sketch.*
Time—*Twenty-two minutes.*
Setting—*In "two" (special).*

Most everyone is familiar with the story of the ex-convict who was hounded by the detectives from one job to another. In this case it is the wife who is hounded from one job to another by her husband whom she has left, after sufficient cause. The staging of the sketch is that of the black eye background and overhead spot. There are five scenes, each in "two" and taking up one-half of the width of the stage. Each scene allows Miss Rankin, in the role of the wife, a bit of dramatic recitation, which she does well, and one of the scenes brings a bit of comedy. Although the offering seems a bit highbrow, it went over strongly at this house when reviewed. The supporting cast of three men and a boy did very well with their respective parts, with the possible exception of the latest employer of Mrs. Carleton, who does not do very much to create the impression that he is in love with her,

The act opens in an office scene, the man telling the woman that he has received some sort of a communication to discharge her, and she insists upon telling him the facts and whole story behind her separation from her husband. As she launches into the story there is a flashback to another scene and the Carletons are seen in a domestic quarrel. Thus husband is drunk and abusive, and insists that his wife give him her necklace to pay for a gambling debt he has incurred. In protecting herself she shoots him and leaves.

Scene two is the room of a boy to whom Mrs. Carleton, under the name of Miss Allen, is governess. He plays with his drum before going to bed, and as he is a boy scout tells his governess that he has been permitted to stay up a little later that night by his grandma. This is a lie and Miss Allen knowing it gives him a lesson on it, the boy admitting the prevarication, and then going off to sleep after giving her a note he had in his pocket and which he almost had forgotten. The note requests the girl to leave at once, evidently having heard from her husband. This scene is apparently not absolutely essential but needed in order to complete the other set probably.

A modiste shop is scene four and an effeminate costumer flits around, drapes a bit of cloth over Miss Allen and thinks that she would make a pretty model. He also receives a communication from the husband and decides to discharge her. Before leaving, however, she told him of the intolerable conditions of his store and hardships he worked on the poor shop girls, etc. In the meantime he got as much comedy out of his characterization as possible.

The final scene shows her concluding her story to her employer, from all appearances a lawyer, and he tells her that he has asked her husband to come in to see them. The husband steps into his favorite role of abusing his wife, and she tells him that she has received a decree of divorce in Rhode Island, where she resided for several months, etc. The employer also asserts his right to kick friend husband out of his office and the latter leaves. The divorce story is only a subterfuge and the man advises her to try Reno for the necessary papers. Very coldly and in a matter of fact way he asks Miss Allen to stay, and says that they will continue the real business of life, meaning marriage. M. H. S.

MAZIE, HELEN AND DAISY

Theatre—*Proctor's 23rd Street.*
Style—*Revue.*
Time—*Eighteen minutes.*
Setting—*Special.*

This is a fairly diverting musical tabloid, ostensibly framed for the small time and which managed to crowd a number of specialties into a semblance of plot that is above the average for this class of offering.

The action is set in a mountain house owned by an eccentric German. Mazie and Daisy, who have been stranded with a touring "turkey" are working out their board bills as maids at the resort. A promoter and his prima donna loom upon the scene and after a succession of comedy scenes ropes the Dutchman in to "angel" his show. Consequently, Mazie and Daisy are again restored to their proper vocations.

Helen, the prima donna, renders "Crying For You" and immediately proceeds to vamp the comic. It is mainly through her machinations that he parts with the money with which she is to be starred. After the promoter secures the money, it is all fixed for a honeymoon for him and Helen. Incidental to the climax Mazie and Daisy do a couple of dances, one of which needs considerable cleaning up before it will ever mean anything.

A routine finale, with the comic doing a parson and the promoter and Helen garbed in bridal array, closed the act.

The piece can stand a little tightening up and a rearrangement of the dancing specialties, after which it should prove a strong feature for the small time.

E. J. B.

CLAIRE VINCENT AND CO.

Theatre—*Proctor's 58th Street.*
Style—*Sketch.*
Time—*Twenty-one minutes.*
Setting—*Full stage (special).*

Miss Vincent is supported by a girl and a man in her comedy offering which will please in the average family audience. The story concerns a girl, who in the playlet, is the ward of Miss Vincent, and who has been engaged to a rich young man. This engagement was broken off by his father, who objects to his son's marrying, simply because he thinks that the boy is too young to be married, and cares only for business matters, having a reputation of being "hard-boiled." The girl's guardian hears her tale of woe, and decides to take things in her own hands to patch them up. She telephones the father to come over to the apartment and gets him to make an appointment with her. She is to essay the role of the boy's fiancee, while her ward will play the part of the house-maid, owing to the fact that their real maid is having her day off.

The father arrives and the guardian sets about making a fool of him, finally getting his consent to his son's marrying any young girl whom he may love and loves him. She then reveals her real character and introduces her ward as his son's sweetheart. The father has become attached to the guardian, and from all appearances, when the curtain descends, there is going to be a double wedding very shortly.

Miss Vincent is a good comedienne and handles her role to good laugh results. The other two in the cast lend capable support.

G. J. H.

Henry Myers, author of "The First Fifty Years," has written a one-act farce which is to be played in vaudeville by Charles Deland.

IRENE RICARDO

Theatre—*Proctor's 58th Street.*
Style—*Comedy.*
Time—*Twelve minutes.*
Setting—*In "one."*

Irene Ricardo is half of the former combination of Cooper and Ricardo. When it comes to ability as a comedienne, Miss Ricardo could easily feel safe when she started to do a single, for she's one of the cleverest women we've seen in vaudeville, in getting laughs. Her big assets are her facial expressions, which might be classed as a cross between Eddy Foy and Fanny Brice.

Miss Ricardo opens in the lady "Jewish Cop" uniform which she wore in the two acts, and does some talk with the orchestra leader. A comedy number about her "horsie," whom she calls "Pagliacci" is a scream from start to finish, more because of her handling of it than because of the lyrics. A prima donna burlesque follows which is easily as funny as any number of this type done by Fannie Brice. "Sleepy Hills of Tennessee" is used in straight style for a finish.

Irene Ricardo can play the big time houses right now, if only on the merits of her personal ability. Her material is good, but we honestly think that there isn't enough of it that's worthy of her. Miss Ricardo would be classed as a second Fanny Brice, if she had numbers as good as those which Miss Brice uses.

G. J. H.

MORGAN AND BINDER

Theatre—*Proctor's 23rd Street.*
Style—*Songs and talk.*
Time—*Fifteen minutes.*
Setting—*In "one."*

Here's a couple of female harmony singers who have routined a singing and talking act that will be sure fire on any bill—big or small time. Both girls have good voices and the comic sells her stuff for more than top value. The girls scored strongly in a bad spot at this house.

A ballad duet brings them on and convinces the mob that they are real singers. They counter with some clever comedy chatter that is brimful of spontaneous laughs.

The comedienne follows with impressions of Eddie Leonard and Galli Curci, singing a bootlegging number. Her partner returns and they harmonize "I'm Sweet On My Sweet Sweetie," with the comic managing to crowd in as much comedy patter as possible and keeping the crowd in yells. They encored with "Sweet Baby of Mine" and left them begging for more.

The act packs an entertainment wallop that cannot fail to hit. Consequently, the girls will be a valuable comedy and harmony asset to any bill. E. J. B.

OLGA AND NICHOLAS

Theatre—*Regent.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*Special.*

Olga and Nicholas have a dancing act that is away out of the ordinary. They open before a special drop in harlequin costumes and go through a double toe routine that is neat and efficient. The woman exits to make her change and the man does a difficult routine of toe work and kicks. The woman does an oriental before a bronze God painted on the back drop, the man enters in Russian, performs some difficult steps and is joined by Olga for a fast, effective Russian finish. The girl is good looking and nicely formed and they both work as if they enjoyed it. The act is well constructed and does not slow up from start to finish. Some of the toe work is exceptional. The act should prove acceptable in any house. C. C.

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ONE DAY OF REST

The contest being waged between a group of theatre managers and the Lord's Day Alliance anent the legality of Sunday performance took an unexpected turn last week when Fred Stone, musical comedy star and president of the National Vaudeville Artists was called upon by the churchmen to show his hand in the matter and replied that he was in favor of the abolition of Sunday shows. The Alliance will use Stone's declaration as its salient when the hearing of the Meyer bill comes up for hearing next week. The hearing will be held in Albany. William A. Brady and other managers will make the trip to argue for the passage of the bill which would legalize all manners of theatrical performances on Sundays. On the other hand the Lord's Day Alliance will be flanked by a delegation from the Actors' Equity, who will bitterly oppose the passage of the measure.

Equity has distributed petitions among its membership and will file them in support of their argument that the actor is entitled to a six day week the same as the tradesman.

Stone's frankness of his position in the matter may lead the controversy to aim at vaudeville performances which heretofore have not figured largely in the powwow. But since Brady has capitalized upon the idea that the legit had been discriminated against in permitting vaudeville shows to continue and to prohibit "legit" performances, Stone's statement may become a potent weapon in the hands of Mr. Bowlby's organization.

While the Actors' Equity view is not from a religious or "blue law" angle, the actors' organization maintain that the actors work under a more severe strain than a layman and are equally entitled to a day of relaxation and recreation in each week.

Should the Meyer bill be defeated it is understood that the Lord's Day Alliance will direct their attention to closing the vaudeville and motion picture houses.

FOREIGN ACTORS STILL TO COME

(Reprinted from the N. Y. *Herald*).

Theatregoers who thought that with the arrival in New York of the Russian players who have had so important a part in the dramatic season of 1922-1923 the resources of foreign dramatic colonies likely to send representatives to America must be exhausted did not take account of the numerous artists abroad who are eager to enjoy some of the rewards of their profession in a prosperous and peaceful country. There will be numerous locally unfamiliar actors from Europe on the stages of New York next winter.

Max Reinhardt's engagement to produce here a series of the spectacles and dramas with which his fame in Europe is associated was announced several months ago. Mr. Reinhardt will not work with his accustomed associates in this country. He will employ American actors in his efforts for the New York theatre, but the enterprises will be altogether foreign in spirit.

Germany will not have a monopoly in sending its celebrities here. The gifted Guitrys will come from Paris. The plays of Sacha Guitry, who is comedian as well as dramatist, are already well known in New York. David Belasco has put three of them before a public to which they must often have been unsympathetic in sentiment and action, but they have nevertheless made their author well known. His father, Lucien Guitry, who is famous as an actor, will also be seen here for the first time. A third member of this talented family is Yvonne Printempts, wife of the playwright, and she will appear in the performances which the actors will give in French.

To make the next theatre year still more polyglot, Raquet Meller, a Spanish singer who has recently delighted Paris, will appear here. Moreover, the Kamerney Players, who come from Petrogard, will be added to the list of European visitors.

There is plenty of time for others to decide on a tour in this prosperous land. Already there are enough announced to make it plain that the refinements of European stage art will not be missing from New York next season.

MIDNIGHT "GO-GO" CUT OUT

Beginning this week John Cort's musical comedy "Go-Go" at Daly's 63rd Street will abandon the midnight Wednesday matinee and give an afternoon matinee instead. With the White attraction at the 63rd Street house, slumming parties were not as plentiful for the matinee as they were with "Shuffle Along" and "Liza" when these attractions were playing there. The elimination of the midnight performance of "Go-Go" leaves the Wednesday midnight show field clear for "Liza" which is continuing to draw good business from them at the Nora Bayes Theatre.

SHUBERTS TO DO "BAL TABARIN"

As a successor to the "Chauve Souris" which closes on the Century Theatre Roof next Saturday the Messrs. Shubert will early in May present a revue entitled, "Bal Tabarin," with the music by Gene Schwartz and Fred Coots and the lyrics by McElbert Moore. Harry Morton and Zella Russell, who rehearsed two days with "The Bamboo Tree" will head the cast of the New Century Roof revue which will go into rehearsal this week.

CHINESE GIRL WRITES PLAY

Lucy Wong, an eleven-year-old Chinese girl who is a pupil in Public School No. 23, has completed a playlet that is attracting favorable comment even outside of the Chinatown section. The play, "The Enchanted Garden," is the first by this young Oriental lady, the plot being more or less fantastic. Prince Butterfly is expected to visit the garden to choose a queen and the flowers of the garden try to beautify themselves in preparation for the visit. The Wildrose, shy and shunned by the others, is chosen by the Butterfly.

Answers to Queries

Rip—In the case of the drawn battle, all bets upon the result of a fight were drawn also, a special rule of the P. R. providing for this.

M. R.—Frank C. Bostock's Animal Arena was a feature at the Pan-American Exposition.

Song—Jos. Morris published the Song "Things in the Bottom Drawer." M. Witmark published "Absence Makes the Heart Grow Fonder."

C. I.—The "Old Mill" ride was originally controlled by the Aquarama Co. of 150 Nassau Street, New York.

R. R.—The J. Pierpont Morgan Special on Feb. 7, 1902 made the 90.2 miles from Philadelphia to New York in 84.5 minutes, on the New Jersey Central R. R.

Tyson—Judge Scott rendered the decision upholding Al Hayman & Co. of the Knickerbocker Theatre, New York in refusing to accept tickets sold by a sidewalk speculator.

S. S.—Jas. W. Collier, of Shook and Collier, died at New York City, May 13, 1898.

G. & S.—"The Mikado" was produced for the first time in New York at the Union Square Theatre, July 20, 1885.

Tom—Al W. Martin had two "Uncle Tom's Cabin" Companies on the road in 1902. Other companies were Stetson's (three), and Abbey's.

L. D.—"The Last Appeal" was presented at Wallack's, New York. D. H. Harkins was in the opening performance, but broke down and was succeeded by Edwin Brandt.

A. H.—The Roberval French Opera Company filled an engagement at the Victoria Theatre, New York, with a repertory of light and comic opera.

Bim—Col. Hugh Harrison had the privileges with Walter L. Main's show. Ed C. Knupp was general agent.

P. S.—Abe Attell won a twenty-round bout over Kid Broad at St. Louis, April 10, 1902.

TWENTY-FIVE YEARS AGO

Phyllis Rankin was with the "Belle of New York Co."

John L. Sullivan appeared at the head of his Vaudeville Co. and in "A Trip Across the Ocean" played the captain of the steamship, at Boston, Mass.

George Shannan, of Murphy and Shannan, died at the Post Graduate Hospital, New York.

Al G. Field was made Exalted Ruler of the Columbus, Ohio, Lodge of Elks.

Funeral services for Anton Seidl were held at the Metropolitan Opera House, New York. The body was cremated at Fresh Pond, L. I.

Buffalo Bill's Wild West and Congress of Rough Riders of the World, opened at Madison Square Garden, New York.

Adele Ritchie appeared as Suzanne in "Au Bain" at Koster and Beal's, New York.

Gus Hogan was in advance of the Rose Hill Co.

Frank C. Ives defeated Jacob Schaefer at billiards, for the world's championship at Central Music Hall, Chicago.

Adgie's Lions were playing the Orpheum Circuit.

Van and Nobriga, with their "Komedy Koons," were with Robie's "Bohemians."

Rialto Rattles

HOW MANY MILES A GALLON?

Newspaper headline reads, "Five Wheel Babies in a 52-Mile Race." Evidently the offspring of a Ford and a Motorcycle.

FRESH MILK AT LAST!

Cow climbs stairs in Brooklyn and knocks at Man's door at 1 a. m., says the Herald.

FISH SEASON ON

The fish are beginning to bite again. This does not refer to the Broadway variety on which there is no closed season.

RELEASED

It gave the producer a laugh
When a girl built just like a giraugh
Said her voice wasn't strong
But that she should belong
Cause she had such a wonderful caugh.

AND NO CHORUS GIRLS!

Out of 1,457 prisoners received at Sing Sing last year, statistics given out last week show that there was but one actor and one acrobat.

Yet some people say it's been a bad season.

HANGING O'ER HEAD

The rookie pitchers who are passing four balls too often, will soon stop at three.

BUT NO BROAD-CASTING

"Some people," says Will Ahearn, "are so dumb, they think N. V. A. is a radio station."

GET YOUR OUIJA

Now that Sir Arthur Conan Doyle has returned we can expect all the old spirit jokes to return to earth with the actors as mediums.

HOMELIEST AFTER ALL

John—Your trip must have been a wonder. I'll bet you saw some queer-looking people.

Sarah—Yes, but after all, there's no place like home.

A REAL COURT DECISION

A western judge in a divorce and counter divorce case brought by the heads of the S. N. Ades family, gave out the following order in connection with his decision. "You may sleep at your home, but that is all. You cannot eat there and you must not speak to your wife. You may to all of your three children, but should a question regarding their welfare arise you must consult your wife through a third person.

A CELEBRATION

Carrie—Two weeks ago I refused to marry Freddie, and he has been drinking heavily ever since.

Mary—Yet, that's always the way with him. He never knows when to stop a celebration.

WHERE THEY NEVER DIE

"Have you ever written anything that will live?" asked the emotional young woman.

"Sure I have," said the professional humorist. "Some of my old jokes have found their way to the vaudeville stage, and will never die."

DURING "NATIONALITY WEEK"

While Luther Gobel, manager of Keith's Colonial, was standing in the lobby of his theatre, he was approached by a tall, heavily built chap, who must have been at least six feet high in his stockings.

"I hear you're gonna run an amateur contest here," he stated to Gobel. "What can you do?" asked the manager.

"I do a wonderful blackface monologue, and a marvelous imitation of Harry Lauder—if you give me time to get my blackface off."

DRAMATIC and MUSICAL

"CINDERS," NEW ROYCE MUSICAL COMEDY, IS TUNEFUL

"CINDERS," a musical comedy in two acts. Book and lyrics by Edwark Clark, music by Rudolph Friml. Produced at the Dresden Theatre, Tuesday evening, April 4.

CAST

Tillie Olsen	Queenie Smith
Slim Kelly	Fred Hillebrand
Cinders	Nancy Welford
John Winthrop	W. Douglas Stevenson
Mrs. Horatio Winthrop	Margaret Dale
Major Drummond	John H. Brewer
Mrs. Delancey Hoyt	Roberta Beatty
Geraldine	Mary Lucas
Butler	Thomas Fitzpatrick
Great Scott	George Bancroft
Miss Breckenridge	Lillian Lee
Mme. Duval	Edith Campbell-Walker
Tottie	Kitty Kelly
Lottie	Estelle Levelle
Hortense	Alta King
Annabelle	Diana Stegman
Mathilde	Dagmar Oakland
Julie	Evelyn Darville
Yvette	Elaine Gholson
Ninette	Eden Gray
Cecelia	Vera de Wolfe
Simone	Louise Bateman

The problem as to what to do with the former home of Ziegfeld's "Midnite Frolic" has been successfully solved and a finely built theatre, now called the Dresden, occupies the former roof garden of the New Amsterdam.

"Cinders," the first production to be put on at the new house is Edward Royce's second production, a finely staged, beautifully costumed musical comedy with a score by Rudolph Friml which is brimful of pleasing melodies, charmingly orchestrated and sung by a cast which while far from being strong vocally at least have the ability to handle the English language in a way which permits the audience to know what the lyrics are about.

The story, of the Cinderella type, tells of a poor little shop girl, who, told to deliver a gown to one of the store's customers that wanted to attend a dance that night, fails to do so and having the gown on her hands decides to wear it and attend the ball herself.

Her appearance at the affair is a big success and John Winthrop, son of the hostess falls in love with her. One of the features of the affair is the appearance of a magician who with his partner plans to take and hide the jewels of several of the guests and then at the dramatic moment return them. He hides them in a flowerpot but the shop girl hiding in the room sees him and believing him to be a thief takes them. The discovery of the loss of the jewels, the disappearance of the girl in the confusion, the return of the jewels sewed in the gown which is delivered the next day, its return by the purchaser on account of the late delivery and her frantic search for it when she learns of the jewels furnishes the story and some comedy situations, too thin and far apart to satisfy.

Nancy Welford, daughter of the comedian Dallas Welford, is the new star, and although a short appearance in vaudeville, a comparitively small part in "Orange Blossoms" covers her stage experience, she did some remarkably fine work. She sings pleasingly, is of fine appearance and has a manner of simplicity and charm that is delightful.

Fred Hillebrand is responsible for most of the laughs in the piece which come too seldom due to the lines rather than any lack on his part.

Queenie Smith, former ballet dancer, is now a full-fledged comedienne and does with a part which gives her far too few opportunities for she is really clever.

Margaret Dale is excellent and others in the cast did well. A review of the show would not be complete without mention of Victor Baravalli, who directs the orchestra and furnishes a musical treat.

"THE CROOKED SQUARE" CLOSING

Sam Shipman's play "The Crooked Square" which Mrs. Henry B. Harris is now presenting at the Princess Theatre, Chicago, will conclude its engagement at that house on Saturday and close for the season. With its present cast headed by Constance Binney the play is scheduled to open at the Hudson Theatre on Labor Day, providing that George M. Cohan's "So This Is London" vacates the theatre by that time.

MARWICK BACK WITH "ELSIE"

Irene Marwick who played the title role in John Jay Scholl's "Elsie" on tour resumed her place in the cast at the Vanderbilt Theatre last Wednesday night. She replaced Margaret Zender who originally took her place for the New York run of the play.

WOODS TO DO "THE MISSION"

Al. H. Woods has accepted a new play, "The Mission," from Ethelbert Jones, its author, and will begin casting this week for a production of it late in April. The play is said to be along the line of Channing Pollock's "The Fool."

"DICE OF THE GODS," WITH MRS. FISKE, IS REAL THRILLER

"THE DICE OF THE GODS," a play in three acts, by Lillian Barrett, starring Mrs. Fiske and presented by H. H. Frazee at the National Theatre, April 5.

CAST

John Henderson	Donald Cameron
Buchanan Laurence	Harry Stubbs
Roger Canby	Robert Strange
Dr. Henry Arnold	Joseph Macaulay
Parsons	Roy Cochrane
Charles	Francis Sadtler
Giuseppi Alfano	France Bendtsen
Mr. Sullivan	William T. Clark
Michele	Rodolfo Badaloni
Pasquale	Virginia Smith
Giovanni	William Lambert
Salvatore	Frederick Scott
Patricia Baird ("Paddy")	Mrs. Fiske
Charlotte Baird	Ernita Lascelles
Dolly Laurence	Helen Jackson
Suzanne	Clelia Benjamin
Elise	Evelyn Orton
Mary McCafferty	Maggie Weston
Francesca	Funice Osborne
Maria	Caterina Barone
Beatrice	Henrietta Jordan
Lucia	Nera Badaloni

Through all the weak spots and the drabness of "The Dice of the Gods" the fine acting of Mrs. Fiske stands out as a thing of beauty, a perfect bit of histrionic work. She plays the uncomfortable role of Patricia "Paddy" Baird, formerly a Warren of Warrenton, Virginia, one of the Warrens. She becomes addicted to morphine and drags herself and those about her down from affluence and position to the very dregs. She schemes and lies and steals to get money for the drug but does it all with such charming wit and gaiety that those who know her love her. It is remarkable to see her keep the love and respect of the Italian peasant folk who serve her, while stealing from them and the audience is put in quite the same mood as her servants. Finally, realizing that she has reached the end of her rope and that she is only in the way, she takes an overdose of morphine, contriving to make it look unlike suicide, pulls the blanket over her face and dies. A happy ending between the daughter and her artist love is tacked on as a sop to the audiences who want that sort of thing but it is really unnecessary and spoils the effect of the play as "Paddy" has enlisted the sympathies of the audience from the start.

The play is well produced and capably handled, the best work outside of the superb performance of Mrs. Fiske, being done by Harry Stubbs and Ernita Lascelles.

"ELSIE" TUNEFUL MUSICAL COMEDY AT VANDERBILT

"ELSIE" a musical comedy in three acts by Charles W. Bell with music and lyrics by Carlo and Sanders and Sissle and Blake, staged by Edgar MacGregor with dances by Walter Brooks and Bert French, and presented at the Vanderbilt Theatre by John Jay School, April 2, 1923.

CAST

Margery Hammond	Luella Gear
Fred Blakely	Stanley Ridges
Anne Westford	Ada Meade
Alfie Westford	John Arthur
Mrs. Philip Hammond	Maude Turner Gordon
Philip Hammond	Frederic Burt
Elsie	Marguerite Zender
Irma	Irma Marwick
Harry Hammond	Vinton Freedley
Parker	William Cameron
Julie	Opal Hixson
Vivienne	Nell Ames
Maureen	Elyne Yselle
Esme	Helen Doty

"Elsie" is a light show, with a bubble plot, frothy costumes and gentle comedy. Although "Elsie" is the leading lady in the play, an ex-musical comedy leading lady at that, it is to Luella Gear and Stanley Ridges that the principal honors go. Most of these honors are piled up in a song "Baby Bunting" that in itself is nothing, but is made into something quaint, cute, charming and altogether remarkable by the verve, zest, and interpretation these two performers give it. To our mind "Baby Bunting" is fifty per cent of the show.

Of course the author has given "Elsie" a plot. Not enough of a plot, it is true, to keep it out of the musical comedy class, but a plot nevertheless. Harry Hammond, the lily of the exclusive Hammond family, eloped with "Elsie," a musical comedy favorite, his proud parents learning of the catastrophe through the dailies. The entire family are furious. Harry unwisely brings the wife home. The family vow to get rid of her and Fred Blakely, fiance of Margery Hammond, tells them the best way to do this is to keep her with them, surround her with men, and send Harry away, trusting to the call of the stage to make her kick over the traces and get a divorce. The plan fails inasmuch as all the men of the household, from the austere Hammond to the gay Blakely and henpecked Alfie Westford fall for "Elsie" like a ton of bricks, and making the female contingent anxious to get rid of her even to the extent of countenancing her marriage to Harry. Of course it works out all right in the third act and the curtain goes down on a happy family with the chorus girl friends of "Elsie" draping themselves over the furniture of the Hammond home just as if they didn't know that the chorus girls don't hang around much with the female principals off-stage.

Maude Turner Gordon works well in the part of Mrs. Philip Hammond and Frederic Burt does well with the part of her husband. Marguerite Zender, as "Elsie" has what is known as a "cute" part, but manages to sing nicely, and Vinton Freedley plays Harry Hammond in correct musical comedy style. But Luella Gear, somehow reminiscent of Charlotte Greenwood, but but a good deal of originality, walks away with the show, ably assisted and abetted by Stanley Ridges. Layman and Kling do a fine whirlwind dance but the chorus work is neat but negligible.

Outside of "Baby Bunting" the songs we liked best were "Honeymoon Home," "Two Lips Are Roses," and "One Day in May." There are sixteen musical numbers in all, most of them tuneful but none of them "different."

Oakes and De Lour joined the cast of "Minnie and Me," starring Mitzi, in Stamford last week.

DREW ASSISTING IN DIRECTING

John Drew was called in by Augustus Thomas, executive secretary of the Producing Managers' Association, on Monday to assist Robert Milton in the directing and staging of "As You Like It," the first offering of the National American Theatre, which is being sponsored by the Producing Managers' Association.

"IF WINTER COMES," FAMOUS NOVEL, MAKES ENTERTAINING SHOW

"IF WINTER COMES," by A. M. S. Hutchinson and B. McDonald Hastings, produced at the Gaiety Theatre by Charles Dillingham, on Monday evening, April 2.

CAST

Mrs. Sabre	Mable Terry-Lewis
Rebecca Jinks	Gladys Burgess
Major Millet	Echlin Gayer
Rev. Sebastian Fortune	Henry Merrell
Mr. Twyning	Edgar Kerns
Mark Sabre	Cyril Maude
Harrold Twyning	Boyd Clark
Effie Bright	Peggy Rush
Mr. Bright	Edmund Gurney
Lady Tybar	Lydia Bilbrooke
Sarah Jinks	Audrey Cameron
A Coroner	F. Gatenby Bell
A Solicitor	Herbert Ranson
A Chemist	George Tawde
Coroner's Officer	Frank Howson
A Girl Clerk	Eva McRoberts

Cyril Maude, undoubtedly best remembered by American audiences for his "Grumpy" of a past decade, was restored to the metropolitan "boards" at the Gaiety Theatre last Monday evening as the central character of "If Winter Comes," a dramatization of the widely read novel. From the outset it may well be said that Maude's portrait of Mark Sabre is effectual and will do more to restore the finished star to the high esteem of the better class of American playgoers precipitated by his remarkable "Grumpy."

A dissertation or comparison of Maude in both roles is quite inviting and tempting, but as it would consume much space, we shall pass on to the merits of the latter performance.

In adapting the story for the stage much of the novel has been dispensed with and in several instances the homely touches have given way to situations purely theatrical. Nevertheless, the play makes great entertainment and should enjoy a popular vogue.

It begins just after Mark Sabre enlists for battle and represents him in his sunnier mood. It entirely obliterates any suggestion of the namby-pamby samaritan with a penchant for bungling affairs, but rather puts him forth as a jovial old scout, having a jolly time of it while serving his crown and country.

Later he is revealed within the home circle as the protector of a young woman who has loved too well. His interest is misconstrued by the wife, who is backed up by the father of the girl, in suspecting that Sabre is the man in the case. After a succession of turbulent scenes the wife leaves him. He is broken and bowed, yet determined to offer shelter to the young woman. The latter appreciating his position embraces suicide to solve the problem. But instead, he is accused of the crime.

However, everything is ironed out before the final curtain. The identity of the betrayer is made known, but shielded by Sabre inasmuch as the youth gave his life to his flag on the battlefield. His wife returns and sees him in a new light. The curtain descends with both planning a bright future with each other.

Cyril Maude's performance of Sabre was superb. Others who acquitted themselves admirably well were Mabel Terry-Lewis, Peggy Rush, Boyd Clark and Echlin Gayer.

Ryan and Inness are now playing the Keith Canadian time.

Grace Edler and her revue opened in New York last week.

Harry Downing opened for a repeat tour of the Pantages Circuit last week.

Carroll and Gorman have re-united and will open on the Poli time shortly.

Pat Moriarty arrived in New York last week after touring the Middle West.

Cardo and Noll opened in the South last week for a tour of the Loew Circuit.

Arthur Shields is back in New York, having completed a tour of the Pantages Circuit.

Frank and Ethel Carmen are mourning the loss of their mother who died last week.

Olive Hill has been engaged to appear in a Chicago cabaret revue for four weeks.

Mary Brandon Kline and Sammy Jr., will sail April 14 on the *Homeric* for a pleasure tour.

Wyrley Byrch has been signed for the Dayton Stock Company which opens next week.

Mulroy, McNeece and Ridge have joined the cast of Irene Castle's Fashion Show.

Tommy Gordon is to be seen in the juvenile role of a Broadway production shortly.

Taylor, Macy and Hawks are playing the first run motion picture houses in the Middle West.

Shep Waldman will be seen in a new act shortly, his brother Ted having rejoined Eva Tanguay.

Challis and Lambert are now appearing at the Pekin Cafe, in Philadelphia, where they are featured.

Bert Gordon and Gene Ford have combined their act again, after being split for several weeks.

Eddie Russell has been engaged for "The Rise of Rosie O'Reilly," the new George M. Cohan show.

Solly Joyce, Fred Hayden and Jack Holt have combined in a new act called "The Three Senators."

Sophie Miller, songstress, opened with the new revue at the Moulin Rouge, Chicago, last week.

Bud Bernie will open with an orchestra this week, presented under the direction of his brother Ben.

Arthur Houston has been signed for a prominent role in "The Lure," which is being revived for the road.

Eddie O'Rourke and Dan Downing have been routed over the Pantages Circuit and will open on April 9th.

Ann Robinson has joined the cast of "Go-Go," the John Cort musical show at Daly's Sixty-third Street Theatre.

Florence Verdon is appearing in Gordon Walton's new production act, which has been routed over the Loew time.

Lucille Monroe is reviving her former "Cranberries" vehicle, and has already engaged Ed Race as a member of the cast.

Marjorie Logan has replaced Helen Devlin in the Ingénue role of "Greenwich Village Scandals," now in rehearsal.

ABOUT YOU! AND YOU!! AND YOU!!!

Collette Blein has been added to the cast of the vaudeville act, "Shadows," having joined it at the Jefferson this week.

Hoffman Sisters, formerly of vaudeville, have been added to Harry Walker's Revue at the Beaux Arts, Atlantic City.

Dave Thursdy will sail for England on May 15th, by which time he will have completed a tour of the Loew Circuit.

Thomas Butler and Frances Atwell, both attached to B. S. Moss's Franklin Theatre staff, were married last Monday, April 3.

May Yohe gave a luncheon party at the National Vaudeville Artists Club last week in honor of her return to vaudeville.

Billy Arnold is preparing a new spring edition of "So This Is Paris," for the Moulin Rouge, New York. It will open in two weeks.

Thelma Carleton has just closed a four weeks' engagement at the Palais Royal, Buffalo, where she was booked by Billy Curtis.

Noodles Fagan has recovered from the bronchial attack which kept him confined to his bed in San Francisco for three weeks.

Harry L. Cooper, who is assisted in his act by Rae Chandler and Fred Picker has been routed over the Keith New England time.

Abe Brin, Eastern press representative for the Orpheum Circuit, was confined to his home with an attack of grippe last week.

Marion Sunshine has been engaged for the cast of "Lily of the Valley," which Arthur Hammerstein will place in rehearsal July 30.

Mildred Holliday, the **Stewart Sisters** and **Andre and Armande** have been added to Harry Walker's unit at Bongiovanni's, Pittsburgh.

The Marvelous Millers have just closed a four weeks' engagement at the Nixon Cafe, Pittsburgh, where they were booked by Billy Curtis.

Helen Devlin has withdrawn from the cast of "Greenwich Village Scandals" and is planning to return to vaudeville in a new production act.

Corinne Muer, formerly in vaudeville with Frank Gillen, is preparing a new singing act which she will do as a single, opening in a week or two.

Johnny Collins, Keith booker, and assistant to W. Dayton Wegerarth, was confined to his home for several days last week with an attack of "flu."

Whitford Kane has succeeded Louis Calvert in "R. U. R.," which Harry Frazee has taken over from the Theatre Guild and is now offering on tour.

Eula Condon, wife of Glenn Condon, editor of the Vaudeville News, returned to New York after visiting her folks in Oklahoma for the past few months.

Sheila Terry and her husband, Roy Sedley, will begin a tour of the Keith eastern houses in their little production, "May and December," this week.

Billy Koud is assembling a new revue for The Mill, Greenwich Village. The piece is called "Good Times" and will be interpreted by six principals and a chorus of twelve girls.

Abe Levy, general manager for the Sam H. Harris interests returned last week from an eleven-week sojourn at Palm Springs, Cal., where he went for recuperation purposes.

Lew Fitzgibbons, brother of Bert, and Joe Daniels, actor and columnist, have written a new song called "Why Must My Pal Grow Old?" which is being featured by several acts.

Victor Saville, president of the Saville Producing Company of England was in New York last week to purchase moving picture stars for his company's next production.

Dora Duby, whose dancing has provided the necessary "kick" for more than one vaudeville "flash," is now the featured dancer in the revue at the Beaux Arts, Philadelphia.

"Babe" Nasworthy has closed an engagement of twenty weeks at the Beaux Arts, New York, and has opened with the Harry Walker unit at the Richmond, Richmond, Va.

May Henderson and Ruby Kramer have formed a vaudeville alliance and are rehearsing a new act, entitled "The Tryout," which they will shortly reveal in the Proctor houses.

William Fox and Jack W. Loeb, his business associate and general manager of the Fox Vaudeville Booking offices, returned from a six weeks' sojourn at Augusta, Georgia, last Monday.

Benny Leonard, champion lightweight, who has left the cast of "The Dancing Girl," at the Winter Garden is next season to star in a pugilistic comedy drama called "The Champ."

Bessie Barriscale has interrupted her vaudeville tour to begin rehearsals for a new comedy, without title, by Howard Hickman. The piece will have a preliminary Spring showing in New Orleans.

Arthur Byron has been added to the cast which will appear in support of Irene Fenwick in "Chivalry," which is being produced by Joseph Shea and which is scheduled to open in Atlantic City, April 23.

Arvid Paulson will shortly be seen in "The Law of Love," an American translation of the Swedish play, "A Mother," which is to be done for a series of matinee performances at the Morosco Theatre.

Elizabeth Brown and Paul Yocum have supplanted Cortez and Peggy in the dance episode of "The Masked Woman," now on tour, the latter preferring to remain in town with "Wildflower," at the Casino.

Grace Anderson, who has been identified with a number of successful motion picture enterprises, has joined forces with Chamberlain Brown and will handle all of the motion picture casting out of that office.

William Faversham is busying himself with the completion of plans for several productions he is to make next season. He has opened a New York office and has engaged Edward Vroom as his general manager.

Frank S. Richardson has been appointed auditor for the Melbourne-Arden Productions, Inc. Richardson has been connected with the stage for several years but never in the business branch of the profession.

Eldon Raymond McKee, known in pictures as Raymond McKee, and **Miss Marguerite Courtot** were married last week at the Little Church Around the Corner. Both are appearing in the picture "Down to the Sea in Ships."

Lynne Overman and Le Roy Clemmens have completed a new comedy, "After the Rain," which is to be tried out by the Marshall Players at the Lyceum Theatre, Baltimore, next month.

Remo, who closed last week in "The Dancing Girl" at the Winter Garden, and Mary Washburn, are rehearsing a new singing act for vaudeville in which they will open on the Keith time shortly. The act is being staged in novelty style.

Murray Bennett has replaced Tom Douglas in the Lewis and Gordon vaudeville act, "When Love Is Young," the latter having departed for London to play the title role in the London production of "Merton of the Movies."

Rose Adelle, who has been appearing in the Willard Mack playlet, "The Bear Cat," being presented in vaudeville by Fred C. Hagan and Company, fell and broke her arm last week and is confined to her room in the Hotel Judson.

Grace Arlington, who appeared on tour in the prima donna role of the musical play, "Little Miss Daisy," has effected an arrangement whereby she has acquired the rights of the piece and will condense it for vaudeville purposes.

James D. Barton, who exchanges American artists for Oriental artists and vice versa, has just returned from the Orient with a group of playlets. The playlets will be adapted and offered here for a series of special matinees.

Alexander Oumansky has been loaned by Messmore Kendall of the Capitol Theatre to the American National Theatre for the purpose of staging the dances in "As You Like It," which opens at Poli's Theatre, Washington next Monday.

Frank Martens returned from Easton, Pa., last week and was more than sanguine over the prospects of his new play, "Gabette," which made its initial bow there last Monday night. Martens wrote the piece in collaboration with Sidney Lazarus.

Walter Brooks, who staged the dances in "Go-Go" and "Elsie," has been selected to stage the numbers for "My Gal Sal," a summer song show announced for next month by the Melbourne-Arden Productions, Inc. He is now at work on "How Come."

Edward Justus Mayer has resigned the position of general publicity representative for the Arthur Hopkins enterprises to take over the publicity reins for Mack Hilliard, Inc. Dave Wallace, assistant to Mayer was promoted to his position in the Hopkins office.

Hugh Grady, general manager of the Arthur Hammerstein attractions, who was recently operated upon at the Lenox Hill hospital for an attack of appendicitis left the institution for Atlantic City last Friday, where he will spend the next four weeks recuperating.

Marguerita Sylva, well known in musical comedy and the concert stage, is planning to return to Broadway next season in a new comedy, with songs. This will be Miss Sylva's first appearance on the legitimate stage in several months, during which time she has been on a concert tour.

H. M. Arden, managing director of the Melbourne-Arden Productions, Inc., spent the week-end holiday in Atlantic City last week, dividing his time between promenading the boardwalk and digesting the revised script of "In the Balance," which is to be the first production of the firm. He returned on Monday and began selecting the cast.

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MELODY LANE

COMPOSERS' SOCIETY PREPARES TO FILE SUIT AGAINST RADIO CO.

Test Case to Determine Legal Rights of Music Copyright Owners to Collect Royalties or Fees From Broadcasting Stations to be Filed This Week

The long-expected test suit looked forward to by both sides of the radio station license question may be started next week when the American Society of Composers, Authors and Publishers ask for an injunction restraining one of the large local hotels and the largest broadcasting station in the East from sending out music, the copyright of which is controlled by the society. The suits for injunction may possibly be started against the Hotel Pennsylvania, the Vincent Lopez Orchestra playing there, and the Westinghouse broadcasting station, WJZ, at Newark, New Jersey, through which medium the Lopez orchestra has been relaying and sending out music belonging to the society.

J. C. Rosenthal, general manager of the A. S. C., A. & P., has written to the hotel owners and Vincent Lopez, requesting them to refrain from broadcasting the society's music for profit, as the license issued to the hotel limited the playing of certain music in the hotel only. "Promiscuous broadcasting" said Mr. Rosenthal "of the society's music must stop" is the edict and if the request in the letters is not complied with injunctions will be sought to restrain the offenders.

The concensus of opinion is that the average radio station will welcome the test case, as matters must come to a head sometime and free, broadcasted music cannot continue forever. As it stands now, the radio stations are in the position of one giving something for nothing, in a way, and it must come to a halt sooner or later.

That radio concerts are hurting composers, authors and publishers in many ways is without question, according to Mr. Rosenthal who quoted a recent statement sent out by a Chicago station to the effect that radio concerts were rapidly replacing phonographs and records. As a matter of fact, statistics compiled regarding phongraph record sales in radio cities such as Detroit, Philadelphia and other places where wireless concerts are plentiful, show a decrease in record sales of 20 per cent since the radio craze has been in vogue.

The letter sent by the society to the Hotel Pennsylvania follows: "The Westinghouse Electric & Manufacturing Company, holds no license from this Society to broadcast copyrighted music belonging to our members.

"We note that the program for Tuesday, April 3, 1923, at 7:30 P. M., included 'Dance Music,' rendered by the Vincent Lopez Redcap Orchestra, and we are informed the music is performed at your hotel and by arrangement with the Westinghouse Electric & Manufacturing Company to broadcast through their station.

"The license granted to your establishment to your hotel and we hereby notify you that any arrangement whereby the composition of our members are broadcasted from your hotel, must be terminated at once."

The above communication is signed by J. C. Rosenthal as general manager of the A. S. C., A. & P., as well as the following letter sent to Vincent Lopez: "Enclosed herewith you will find copy of a communication which we have this day forwarded to the Hotel Pennsylvania relative to the broadcasting of copyrighted musical compositions through the Westinghouse Electric & Manufacturing Company.

"You will also find a list of the members of this Society whose works are restricted against public performance for profit, at or by any broadcasting station which does not secure our license.

"If you will telephone our office upon receipt of this communication, I will be pleased to explain to you in detail the position of this society."

FEIST GIVES WRITERS $1,000

Leo Feist donated $1,000 to The Songwriters, the organization formerly called the Composers and Lyric Writers League, the money to go toward the erection of the proposed $100,000 clubhouse to be used as a home, etc., for song writers.

Announcement of the donation was made at the weekly get together affair of The Songwriters held at Keene's Chop House every Wednesday evening. A committee is arranging a series of benefit performances in order to raise the money needed for the clubhouse.

PEASE DIVORCE SUITS DISMISSED

WHITE PLAINS, April 9.—Supreme Court Justice Morschauser dismissed last week a suit and counter suit for divorce brought respectively by Mrs. Louise Pease, of Yonkers, and Harry Pease, her husband, the songwriter.

The Judge in dismissing the suits said that the truth of the charges on each side was obscured. The Pease case has been in the courts for nearly a year. Each charged the other with infidelity.

GRAFF AND GRANT WRITING SHOW

Geo. Graff, Jr., and Bert Grant are collaborating on the book lyrics and music of a new musical comedy which they expect to have ready in time for production this summer. The work is being done along intimate lines.

RADIO TO BAR COPYRIGHTED TUNES

The Radio Corporation of America and the Westinghouse Electric and Manufacturing Company issued a statement on Monday night that because of the objection raised by an organization representing authors and publishers of copyrighted music, all such music will hereafter be eliminated from the programs of the WJZ radio broadcasting station in Newark, operated by these two companies.

The statement points out that although the station gives free performances and makes no charge to the vocal and instrumental artists who participate in the programs, conditions under which permission to use copyrighted music could be obtained would involve a considerable addition to the heavy expense under which the station is operated. Therefore the copyrighted music will be eliminated, but the station says that it will continue its broadcasting activities as heretofore, devising the best programs possible.

PUBLISHING MUSIC IN HOLLYWOOD

Hollywood, Cal., now boasts of a popular music publishing firm, the Veritas Publishing Company, whose first publication is entitled "Just Like a Woman," which is making considerable headway on the Coast.

BARKER IS MILLS BOSTON MGR.

Billy Barker is now in charge of the Boston office of Jack Mills, Inc., replacing Vincent Marquise.

A. J. STASNY IS DEAD

A. J. Stasny, music publisher, died suddenly at his home in New York early Monday morning. Mr. Stasny had been ill but a short time, suffering first from influenza, from which he believed he had recovered, and, going back to business, again was taken ill. The second attack was inflamatory rheumatism, which confined him in the house for several days. He was recovering rapidly, however, and on Saturday believed he would be well enough to return to business. He was taken with a severe heart attack on Monday morning, from which he did not recover.

Mr. Stasny was well-known both in this country and abroad, having about two years ago, in addition to his New York publishing house, established offices in London. Mrs. Stasny is now in England in charge of the offices, while her late husband was back home in New York.

Mr. Stasny was well known throughout the entire industry, had a large acquaintance among writers, publishers and dealers the country over. He had a pleasing personality, was well liked and had innumerable friends.

CLARKE AND LESLIE START

Grant Clarke and Edgar Leslie, who withdrew last week from the firm of Stark & Cowan, opened offices Monday in the Hilton Building under the name of Clarke & Leslie Songs, Inc., with Sidney Caine as general manager. They will engage in a general music publishing business.

Other members of the staff include: Frank Marvin, head of the band and orchestra department; Harry Warren, professional department, and others, among them being a professional manager whose name will be announced next week.

The catalogue of the new concern for the present is composed of "Now That I Need You, You're Gone," by Clarke, Leslie and Joseph Meyer, which will be the plug number, and "Page Paderewski," a novelty instrumental number by Pete Wendling, Joe Samuels and Larry Briers. A new comedy song by Clarke and Leslie will be put out shortly.

NEW COMPOSERS' SOCIETY STARTS

In order to further the production of modern music, a Society is being incorporated under the name of "League of Composers." A series of concerts are planned for the season of 1923-1924 at the Klaw Theatre, devoted to the work of modern composers of various nations.

An executive committee of five composers will handle the business for the League and the concerts given will be in a subscribers series. Lectures will be offered to subscribers by musicians, scholars and critics. The committee is composed of Leo Ornstein, Gruenberg, Lazare Saminiski, Emerson Whithorne, and Arthur Bliss, the English composer who is coming to the United States for a prolonged stay.

An advisory committee of composers, musicians and laymen is being formed by the board of directors. Affiliations have been estatblished with eminent musicians abroad who will facilitate the exchange of manuscripts and appear as guests at the concerts and lectures.

WBAV TAKES OUT LICENSE

Erner & Hopkins, operators of radio broadcasting station WBAV, Columbus, Ohio, have taken out a license from the American Society of Composers, Authors and Publishers, the fee being $200 per year. This is the second station to take out a license, in each case music being used on the program being only incidental to the other subjects.

NEW FEIST CINCINNATI OFFICE

The Leo Feist, Inc., offices here have been moved from No. 111 East Sixth street to Nos. 707-708 Lyric Theater Building.

"SWANEE MOON" SUIT DECIDED

The United States Circuit Court of Appeals upheld the decision of the lower courts and denied the motion for a preliminary injunction asked for by Edward B. Marks, in his suit brought against Leo Feist, Inc., on the grounds that the song "Swanee River Moon" infringed upon a composition entitled "Wedding Dance Waltz," copyrighted in 1905. Expert testimony proved that there was no similarity in the two compositions if "Swanee River Moon" was played as written, the rhythm and accent being different, in the five or six bars alleged to constitute the infringement. A musical composition entitled "Cora Waltz" was exhibited, published before the Marks composition, which contained several bars of music similar to the latter, and Circuit Judges Hough, Rogers and Manton further decided that the use of six similar bars when used in a composition of four hundred and fifty bars was permissible.

The suit for infringement of copyright was brought by Edward B. Marks in March, 1922, in the United States District Court, which refused to issue a preliminary injunction on the grounds of six bars of similarity being in the defendant's composition, several months after "Swanee River Moon" had had considerable success. The decision written by Circuit Judge Manton follows in part:

". . . The appellant's composition comprises four hundred and fifty bars of music and he points out that six bars of this are infringed upon by the appellee's comparison. They are found in the chorus. The composer of 'Swanee River Moon' swears that he never knew of the composition entitled 'Wedding Dance Waltz' and never heard it played until October, 1922. Appellee has submitted another composition written and published long prior to 'Wedding Dance Waltz' and that, too, has an entire identity in at least four bars which are found in both appellant's and appellee's music. . . .

". . . must establish that the appellee had actually copied or pirated the composition, not merely while ignorant but after knowledge of the previous composition. Musical signs available for combinations are about thirteen in number. They are tones produced by striking in succession white and black keys as they are found on the keyboard of the piano . . . in a popular song . . . combinations of tones limited to the range of ordinary voice and skill of player. . . . Necessarily, within these limits, there will be found some similarity of tone succession. . . .

". . . some of the bars in the 'Wedding Dance Waltz' are duplicates of four bars of the 'Cora Waltz' published before appellant's composition. To constitute an infringement . . . it would be necessary to find a substantial copying of a substantial and material part of it. The right granted . . . by copyright . . . does not exclude the appellee from the use of six similar bars when used in a composition of four hundred and fifty bars."

Francis Gilbert, of Gilbert & Gilbert, represented Leo Feist, Inc., and O. Ellery Edwards was attorney for E. B. Marks.

LETTER FINDS BETTY

The fame of little Betty Gulick, the ten-year-old writer of "My Mother's Lullaby," published by the Triangle Music Publishing Company, has travel so far and so extensively that a letter mailed to her from Denmark, bearing the address, "Miss Betty Gulick, U. S. A.," dated March 15, was delivered to her without the loss of a single day. The address was supplied by the post office, which had 110,000,000 people living in the United States to pick it out of. Evidently one of the clerks in the post office had read one of the many stories printed in the newspapers about Betty. In fact, it was a story printed in the Danish *Illustrated Family Journal*, in Denmark, which was responsible for the letter.

BURLESQUE

COL. CIRCUIT CLOSES ON APRIL 16

EXTRA TIME DATES GIVEN

The closing of all shows on the Columbia Circuit for the season 1922-1923 is given below. This includes the extra time as well as the shows that close before the end of the regular season. The closing date of the regular season is the week of April 16th.

The "Bon Tons" will take up the Reeves' Show time after Montreal.

The extra time for this show will be the Columbia, New York, week of April 23.

Casino, Brooklyn, the week of April 30 and Miner's Empire week of May 7th.

Sliding Billy Watson will have one week extra time, closing at the Gayety, Buffalo the week of April 23rd.

Stone and Pillard will play the Empire Toledo the week of April 23rd, Gayety, Buffalo, the week of April 30th and Hurtig and Seam[illegible], New York, the week of May 7th.

"Chuckles" will play the Gayety, Detroit, the week of April 23.

The "Bowery Burlesquers" play the Star and Garter, Chicago, the week of April 23 and the Gayety, Detroit, week of April 30th.

"Talk of the Town" plays the Columbia, Chicago, week of April 23, Star and Garter, Chicago, week of April 30th, Gayety, Detroit, week of May 7, and the Gayety, Buffalo, the week of May 14th.

"Maids of America" will close at the Gayety, Kansas City, on Saturday night, April 28th.

Mollie Williams Show will close at the Gayety, St. Louis, on Saturday night, April 28th.

Harry Hastings' "Knick Knacks" lay off the week of April 23rd; play the Gayety, St. Louis, the week of April 30th, Star and Garter, Chicago, the week of May 7th and the Gayety, Detroit, the week of May 14th.

"Rockets" play the Olympic, Cincinnati, the week of April 23rd, lay off the week of April 30th and close at the Gayety, St. Louis, the week of May 7th.

Dave Marion Show closes its regular season at the Colonial, Cleveland, the week of April 23rd.

"Broadway Brevities" close at the Gayety, Pittsburgh, on Saturday night, April 28th.

"Follies of the Day" play the Gayety, Washington, week of April 23, Gayety, Pittsburgh, week of April 30th and open for a Summer "run" at the Gayety, Boston, April 7th.

The "Mimic World" play the Palace, Baltimore, week of April 23, the Gayety, Washington, the week of April 30, the Empire, Brooklyn, the week of May 7th and Miner's Empire, Newark, the week of May 14.

"Let's Go" play the Casino, Philadelphia, the week of April 23rd, Palace, Baltimore, week of April 30th and the Gayety Washington week of May 7th.

The "Big Jamboree" will close the week of April 23rd at the Empire, Brooklyn.

Jimmy Cooper's Beauty Revue will play the Casino, Brooklyn, week of April 23 and will open at Waldron's Casino, Boston, the week of April 30th for a Summer "run."

"Step on It" will play Miner's, Bronx, the week of April 23 and close at the Yorkville the week of April 30th.

The "Flashlights of 1923" will play Waldron's Casino the week of April

(*Continued on page* 25)

COSTUME CONTRACT PLACED

The costume contract for the Mutual Circuit next season was awarded to the Behrens Costuming Company last week. Bert Bernstein, representing the costuming company, closed the deal. This firm is to supply nine sets of costumes to each chorus girl of every show. It is not known at present just how many shows there will be on the circuit next season, but it is supposed that there will be in the neighborhood of thirty.

In the contract it is stated that the costuming company is to keep the costumes in first-class condition during the season.

HELEN GOULD CLOSES

Helen Gould closed with Jack Reid's "Record Breakers" in Kansas City last Saturday night and left at once for Boston where she will open this week with Billy K. Well's "Bubble Bubble" Company, in place of Annetta Rose as soubrette. Harry Rudder closed the deal.

HOTEL CLERK DEAD

Jimmy Cronin, for many years night clerk at the St. George Hotel, New York, died at his home in Brooklyn, March 30. He had been ill about three months. Cronin was well known to show people as the hotel has been a theatrical headquarters for years.

"HEADS UP" FOR CHICAGO

Morris and Bernard have completed arrangements to book their "Heads Up" company in Chicago for a run commencing June 15. They are now negotiating to place "Step Along" with Julius & Max in a New York house to open June 1.

MARTY COLLINS' WIFE DEAD

Louise Millar Collins, wife of Marty Collins, featured comedian of "Lets Go," died at Saranac Lake, Tuesday, March 27. She had been ill at this health resort since last September. She was twenty-four years of age at the time of her death.

BANK FOR WATSON BLDG.

PATERSON, N. J., April 7.—The National Bank of America has leased the corner store of the new Watson Building. Nearly all the offices in the building have now been leased, which will bring in a yearly rental of over $70,000.

WELLS TO WRITE "BARNEY GOOGLE"

Billy K. Wells will write the book for the "Barney Google" show which is to be staged by Cain, Davenport, Bernstein and Hitchcock next season.

FLAIG TO PRODUCE

CINCINNATI, Ohio, April 7.—Gus Flaig has been engaged to produce burlesque stock for the People's Theatre, this city, for Vail and McGrath. This house opens shortly with the new policy.

DINNER FOR EDDIE SULLIVAN

Eddie Sullivan, treasurer of the Olympic, New York, will be tendered a Beef Steak Dinner at Heidenberg Restaurant, next Tuesday night after the night performance.

KELLY OUT OF SHOW

Lew Kelly closed with the "Big Jamboree" at Miner's Bronx, last Thursday on account of illness. Nat Mortan jumped into the show that night doing his specialty.

WESSON AND EDWARDS IN ACT

Chas. Wesson and Alice Edwards, who are now with the "Big Jamboree," will open in vaudeville on the Delmar time at Norfolk, April 30.

NEW PRODUCERS FOR COLUMBIA CIRCUIT

CLARK & McCULLOUGH, LATEST

Bobby Clark and Paul McCullough are to produce a show on the Columbia Circuit next season, it was learned on good authority Monday.

Clark and McCullough are now with the "Music Box" and they intend staying there, but, according to present arrangements, they will write and arrange a show, which they personally will produce and stage next August for the Columbia Circuit.

In getting this firm as producers the Columbia people have scored a home run hit, in the opinion of those who know. In the past seasons, when in burlesque with the Jean Bedini Shows, Clark and McCullough have been a big success. This is not alone due to the fact that they were great comedians themselves, but they always had wonderful material, for which they were responsible. They not alone wrote it, but they staged all the comedy scenes as well.

They are now looking around for performers for the new show and have their eyes on two comedians who they think will just about fill the bill.

It is not known now what franchise they will have, but it is understood that they will work on a percentage, with one of the present franchise holders who will not produce his own show next season.

Henry Dixon will also have a Columbia franchise next season. He has made arrangements to operate the Phil Sheridan franchise next season. This deal was completed last Thursday.

Up to the present time franchises to change hands and to be operated by other producers next season are Barney Gerard, who will operate the Sam A. Scribner franchise running the season under the title of "Keep Smiling"; Eddie Daley, who takes over the other Scribner franchise, now operating as "Big Jamboree"; Henry Dixon will have the Sheriden franchise, which George Jaffe, of Pittsburgh, operated this season under the title of "Step Lively, Girls"; Hughey Bernard will operate the late James E. Coppers' franchise, operated this season under the ittle of "Folly Town," and Clark and McCullough completes the list so far.

CAST CHANGES IN "BUBBLE"

Klara Hendrix, Anette Rose, principals, and Harry Rose, musical director, of Billy K. Wells' "Bubble Bubble" Company, will close with the show this week at the Gayety, Boston. Lucile Harrison opens Saturday night. Jessie Rece opened with this show at the Gayety, in Montreal, last Friday.

HUNTER PUTS OUT "TAB"

Frankie Hunter, featured comedian with the "Big Jamboree", playing the Empire Brooklyn next week, has organized a musical "tab" of fifteen people which will play week stands. Hunter will head the cast. The "tab" will be known as Frank Hunter and his "Girls From Starland."

DOUGLAS AND EARL IN ACT

George Douglas and Leona Earl, who closed recently with the "Step Lively Girls" in Worcester opened this week on the Keith Time in their vaudeville act.

"TOWN FOLLIES" CLOSING

"Town Follies", played Hamilton, O., Sunday and are booked to play Lima the last half of the week, where they will close their season.

"RADIO GIRLS" AT THE COLUMBIA IS FAST, BRIGHT AND CLEVER

Another ex-American Circuit producer has made good on the Columbia Circuit. This time it is none other than that old time showman Sim Williams, who has given the patrons of the big circuit one of the classiest and best novelty shows that has been at the Columbia this season.

Williams calls his show the "Radio Girls" and is featuring Billy Gilbert. The book the programme states is by Tom Howard, special music by Hughy Shubert, the numbers were staged by Solly Fields and the electrical effects by Mayer Harris.

The scenic production and electrical effects are out of the ordinary. The costumes are gorgeous, both those of the principles and those worn by the chorus girls, not alone are they striking in design and color effects but they look like new and its almost the end of the season. One would really think that the show was just opening instead of it being so late in the season, to look at the costumes, this also applies to the scenery. The musical part of the programme is most tuneful.

Billy Gilbert and Bobby Wilson are the fun makers and they are both comedians of no mean ability. Gilbert, a big good natured looking chap is a natural comedian. He needs no makeup to make him funny and he is using but a little. Wilson a clever tramp comedian is extremely amusing. He handles his comedy situations in fine form. He is using a light make-up this season. Wilson can tumble and is a good dancer. These boys work well together.

Alice Carman, a tall attractive young person, proves her ability of putting over a number and gets fine results with all of them. She also does well in the scenes with comedians. Her wardrobe is stunning.

Emma Wilson, the soubrette danced herself easily into favor. Miss Wilson is a pleasing young brunette who possesses a well formed figure. This little lady has several numbers during the show and sells them in a clever fashion. Her dresses are very becoming to her style.

Arlone Johnson, a well formed young girl displayed a pair of shapely limbs in tights on several occasions. She too did very well with her number on various occasions and was good in the scenes.

Warren Fabian made a neat looking straight, while George Collignon, Harry Guth and Jack Guth played small parts very nicely.

Williams staged a rather different opening than is usually seen in burlesque shows, opening on board on ship, with the lights low, the trio playing string instruments and singing.

Miss Carman was decided successful in her specialty. She wore a beautiful gold cloth gown, with shoes, stockings and hat to match. Opening with a song, which she put over in fine style, she finished with a clever eccentric dance. The act was appreciated.

The Melody Three, Guth, Collignon and Guth, offered a musical and singing specialty in one. They played banjo and guitars and played them well. They finished with a song. The act pleased.

There are several real good novelty numbers in the show. The clock number by one of the boys and Miss Johnson, assisted by twelve of the chorus girls, and the Telephone number by Miss Carman and the chorus is another.

A high class act was presented by Cleora, a classical dancer. Miss Cleora appeared in a gorgeous gold cape, which was removed just before going into her act, showing a magnificent Egyptian costume. Cleora then danced, her offering being an artistic Egyptian dance, which is a classic. The motion of her hands and arms and the grace she displayed in all her movements was wonderful. There is nothing suggestive about her act, but instead it is high class art.

Miss Carman with two of the boys went over well in a singing and musical act.

Bobby and Emma Wilson scored with their specialty, which opened with a song. They then do some dancing. Miss Wilson doing a clever hard shoe dance, with Wilson following with a sort of a shuffle dance done with big comedy shoes. They finished with a song. Its a corking good act and they dress it classy.

The "Radio Girls" is a bright clever musical show, with pretty girls, handsome costumes and a good cast. The only thing that could be suggested would be a little more low comedy, as the comedians got all they could out of the bits and scenes they had, but the time has come where burlesque audiences like "hoke" and you have to give it to them. However Williams has given them a great show and one that the audience will go out and talk about.

SID.

THE CLIPPER

will be Seventy years old next month and is going to celebrate its Seventieth Anniversary.

One of the events in connection with the celebration will be the publishing of an

Anniversary Number

filled with interesting facts and stories of its long career in the show business.

Advertising space in that issue will be particularly valuable, but the rates will be the same.

Send in your copy now.

Everybody in the world of theatricals will read it.

NEW ACTS

HUGH HERBERT AND CO.

Theatre—*Franklin.*
Style—*Playlet.*
Time—*Twenty minutes.*
Setting—*In three (special).*

"Solomon's Children" is the name of the new vehicle which Herbert has written for his latest vehicle, succeeding "Mind Your Business," which he did for several years. "Solomon's Children" should last fully as long as the former vehicle, for it has universal appeal, plenty of laughs, and a great finish.

Herbert is supported in this act, by Anita Pam, who appeared in his former act, Ackland Powell, Henry Gurvey and Phyllis Gage. One of the girls is his married daughter, and one of the men, his married son, in the act. The scene is laid at the home of his son-in-law, where the children have prepared a surprise party for Solomon, on his birthday. He has been boarding with a Mrs. Greenbaum since his wife's death and his children's marriage.

All four of the children, express great affection for their Dad and father-in-law, and both couples extend invitations to him to come and live with them. In this offering, by the way, Herbert appears with a grey beard and wig.

He doesn't know just which one's invitation to accept first and is afraid of offending either by accepting the other's. He leaves them alone for a few minutes, while they quarrel as to which couple he should live with. It then appears that both couples are anxious to have him live with them in order to have him help them in their business, for the old man is worth plenty of money. While he is out, a 'phone call comes from his lawyer, telling him that all the money he invested with Rabiner and Company, stock-brokers, has been lost with that firm's failure.

Then the children go into a quarrel over who he should live with again, this time each one demanding that he live with the other. Solomon returns and notices the change in the atmosphere. He accepts each one's invitation, and is stalled by excuses, one being that the room for him isn't quite ready, it needs repapering, the ceiling is falling down, and would not be ready for him to move into for weeks and weeks. The other says the plumbing is bad and that the room would be too cold for him. He is then given the 'phone message about his money being lost.

He then realizes the cause for the change in their attitudes, and quotes the Talmud, saying "One father can support seventeen children, but seventeen children cannot support one father." The truth of this got a big hand from the audience here. Mrs. Greenbaum, his landlady 'phones to tell him not to worry and that if he needs anything she will be only too happy to aid him, and that his room is always open for him. He throws this up to his children, and then it develops that he had only $700 invested with Rabiner, but is still worth over $100,000. The children try to make up, but he announces that he and Mrs. Greenbaum are to be married.

The entire playlet is very well written and excellently handled by the entire cast. Herbert's Hebrew character, as has been stated so many times before, is all the more remarkable because of the fact that this Scotchman is not a member of the Jewish race. Yet, his knowledge of the traditions, the habits, and the characteristics of the Children of Isreal is nothing short of marvelous. It seems like rubbing it in to J. C. Rabiner, however, by the use of his name. Yet again, that might be called timely by some people.

G. J. H.

Hal Skelly has been engaged as one of the comics for Arthur Hammerstein's new musical play, "Lily of the Valley."

DANCE GAMBOL

Theatre—*Proctor's 23rd Street.*
Style—*Dance Revue.*
Time—*Fifteen minutes.*
Setting—*Special.*

Two boys and a girl contribute the series of dances which comprise this act. The boys come on for an introductory number, "We Can Dance Our Way Into Her Heart." At the close of the number the girl comes on and they go into a neat precision dance, incorporating some good kicks and acrobatic stuff.

The girl and one of the boys follow with an aeroplane waltz number, improvising it with some clever stuff, after which the other boy returns for a fast solo.

A mammoth vanity case is lowered and the girl hops out in a powder puff costume and puts over a neat toe dance. The boys return for another number, "Where There's A Girl There's A Boy," and follow with a competitive contest in which the boys attempt to out do each other. They showed some stepping that beats anything ever seen in a small-time house and a lot that has been shown in the big-time theatres. The girl returns and the three wind up the offering with a snappy finale.

The act is superbly mounted, costumed in good taste and is sold with a lightning like gusto. It will make a corking "closer" for the small time and with a little polish could get over in the big-time houses.

E. J. B.

MELLETTE SISTERS & CO.

Theatre—*Proctor's Fifth Ave.*
Style—*Dancing.*
Time—*Fifteen minutes.*
Setting—*Special.*

The Mellette Sisters are statuesque blondes, who do a dance revue, with Lew Pollock, the composer, carrying the accompaniments on the piano and doing a couple of solos on his own.

The girls come on, attractively costumed, for a tongue twister song, "Lena's Lips Lisped Listlessly," which was topped off with a neat double. Pollock followed with a medley of his past and present song successes, with the girls returning for a precision dance set to a waltz tempo. Pollock filled in again with what he said was his latest song, "Vampin' Sal," with the girls returning in Russian costumes for another double dance, which closed the act.

The girls look well, are costumed in good taste, dance in unison and sell everything with a pleasing punch. The offering did well in closing spot, but would undoubtedly do better in an earlier spot of any bill.

E. J. B.

NICK AND GLADYS VERGA

Theatre—*Proctor's 58th Street.*
Style—*"Wop" comedy and singing.*
Time—*Fourteen minutes.*
Setting—*In "one."*

A good small time act which will get laughs in the "pop" houses and should find plenty of work along that type of circuit. The man does "wop" comedy, using mostly released gags for material, which can be best illustrated with one gag about "my uncle is sick," meaning "ankle."

Both sing, in fairly good voices, the man using "Crying For You" as a solo with big results. Some of the talk material is a little too old and should be changed for better lines. The idea used by so many Hebrew comics, that of speaking Yiddish to an audience, is also used by Nick Verga, who speaks Italian instead, much to the delight of the two or three in the average audience who may be able to understand that language, and to the mystification of those who cannot understand what he is talking about. As little of this as possible would improve the act.

G. J. H.

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VAUDEVILLE BILLS
For Next Week

B. F. KEITH BOOKING EXCHANGE
Week of April 16, 1923

NEW YORK CITY

Palace—Clown Seal—Olsen & Johnsen—Julian Eltinge—Santos & Hayes—Eddie Leonard—Hallen & Russell—Hugo Reisenfeld & Orchestra.

Riverside—Osborne Trio—Restelli—Harry Jolson—Crafts & Haley—Adelaide & Hughes—Wood & Wyde—Moody & Duncan—Compliments of the Season.

Colonial—Malinda & Dade—Deagon & Mack—Rooney & Bent & Co.—Davis & Pelle.

Royal—Lorner Girls—Ulis & Clark—Moore & Freed—U. S. Leviathan Orchestra—Bill Robinson.

81st Street—De Lyle Aida & Co.—Dorothea Sadlier & Co.—Frawley & Louise—Bloom & Sher—Ann Gray—Henry & Adelaide.

Alhambra—Morton & Glass—Bob Hall—Morgan Dancers—Hartley & Patterson—Wilbat Trio.

Broadway—Pauli & Goss—Just Out of Knickers—Florence Brady—Thornton Flynn & Co.—Harry Burns & Co.—Holmes & Levere.

Jefferson (First Half)—Australian Woodchoppers—Holland & Oden—Flashes. (Second Half)—Harry Stoddard & Band.

Franklin (First Half)—The Diamonds—Heras & Wills. (Second Half)—Levine & Ritz.

Regent (First Half)—Hymack—Stoddard & Band. (Second Half)—Ferry Corwey—Holland & Oden.

Coliseum (First Half)—Runaway Four—Vincent Lopez & Or. (Second Half)—Manillo Bros.—Mabel Burke & Co.—Brown & Whittaker—Hymack—Byal & Early—Vincent Lopez & Or.

Fordham (First Half)—Man Off the Ice Wagon—Brown & Whittaker—Vadi & Gygi—Leavitt & Lockwood. (Second Half)—Mr. & Mrs. J. Barry—Runaway Four.

Hamilton (First Half)—Byal & Early—Belle Baker. (Second Half)—Booth & Nina—The Diamonds.

BROOKLYN, N. Y.

Orpheum—The Vanderbilts—Williams & Wolfus—Harry & Emma Sharrock—Rome & Gaut.

Bushwick—Rube Clifford—Lane & Freeman—Mme. Hermann—Seed & Austin—Ernest R. Ball—Eight Blue Demons—Browne Sisters—Tim & Kitty O'Meara.

Rivera (First Half)—Mabel Burke & Co.—Ferry Corwey—Murray & Oakland—Choy Ling Hee Troupe. (Second Half)—Belle Baker.

Flatbush—Julius Tannen.

Far Rockaway (Second Half)—Choy Ling Hee Troupe—Flashes—Joe Browning—Murray & Oakland.

BALTIMORE, MD.

Maryland—Rae Samuels—Willie Hale & Co.—Lewis & Dody—Wm. C. Dornfield—Thomas E. Shea & Co.—Paul Specht's Band.

BOSTON, MASS.

Keith's—Lime Trio—Millard & Marlin—Harriet Rempel—Healy & Cross—Herbert Clifton—Gretta Ardine—Kay, Hamlin & Kay.

BUFFALO, N. Y.

Shea's—Burke & Derkin—Lonesome Manor—Ventin Gould—D. D. H.—Lopez Band—Rockwell & Fox.

CINCINNATI, OHIO

Keith's—Six Hassens—George Moore & Girls—Rome & Dunn.

CLEVELAND, OHIO

Palace—Four Readings—Helen Stover—Walter C. Kelly—Mabel Ford & Co.

105th Street—Three Lordens—Mrs. Gene Hughes—Jack Osterman—Edwards & Beasley—Ernie & Ernie—McCarthy Sisters.

COLUMBUS, OHIO

Keith's—Leddy & Leddy—Great Johnson—Van Hoven—Elinore & Williams.

DETROIT, MICH.

Temple—Rich Hayes—Miller & Capman—Franklin Charles—Aileen Stanley—McLaughlin & Evans—Phenomenal Players—Creole Fashion Plate—Bevan & Flint—Bader Levelle & Co.

GRAND RAPIDS, MICH.

Empress—Visser & Co.—Traps—The Great Leon—Stone & Hayes—Artie Mehlinger & Co.—Parlor Bedroom & Bath.

INDIANAPOLIS, IND.

Keith's—Lillian & Harry Ziegler—Thank You, Doctor—Princess Radjah—Harriet & Helen Scholder.

LOWELL, MASS.

Keith's—Janet of France—Dress Rehearsal—Howard & White—Al Striker—Rule & O'Brien—Flagherty & Stoning.

MONTREAL, CAN.

Princess (April 15)—Oliver & Olp—Spoor & Parsons—Archie & Gertie Falls—Marino & Martin—Perrone & Oliver—Polly & Oz.

(April 16)—Palermo's Dogs—Harry Mayo—Henry & Moore—Al. K. Hall & Co.—Chic Sale—Stars of the Future—Yvette Rugel—El Rey Sisters.

PHILADELPHIA, PA.

Keith's—Around the Corner—Watts & Hawley—Kerr & Weston—Ruth Roye.

PITTSBURGH, PA.

Davis—R. & W. Roberts—Vincent O'Donnell—Al Herman—The Duttons—McKay & Ardine.

PORTLAND, ME.

Keith's—Driftwood—Robert Henry Hodge & Co.—LaToys Models—Fenton & Fields—Innes & Ryan—Norwood & Hall.

ROCHESTER, N. Y.

Keith's—McRae & Clegg—Jack Norton & Co.—Wilton Sisters—William Halligan—Senator Ford—Bailey & Cowan—Wayne & Warren—Four Phillips.

SYRACUSE, N. Y.

Keith's—Four Aces—Van & Tyson—The Briants—Al & Fannie Stedman—John B. Hymer—Meehan's Dogs.

TORONTO, ONT.

Shea's—Gautier & Pony—Travers Douglas & Co.—Flo Lewis—Craig Campbell—Juliet—Tom Smith.

WASHINGTON, D. C.

Keith's—Valerie Berger & Co.—Ona Munson & Co.—Pinto & Boyle—Le Paradis Orchestra—Bronson & Edwards.

ORPHEUM CIRCUIT
Week of April 15, 1923

CHICAGO, ILL.

Palace—Mosconi Family—Isham Jones—Johnny Burke—Friscoe—Les Keliors.

State Lake—Olcott & Mary Ann—Carroll & Donn—Dr. Thompson—E. & J. Connelly—Bert Fitzgibbons—Smith & Strong.

DENVER, COLO.

Orpheum—Jessie Busley—Dougal & Leary—Rudell & Dunigan—Ford Dancers—Charlie Wilson—Bricklayers—Lucas & Inez—Irene Franklin.

DES MOINES, IOWA

Orpheum—Aerial Valentines—Freis & Wilson—Davis & Darnell—Carl Francis & Claire—Patsy Shelly & Band.

KANSAS CITY, MO.

Main St.—Dotson—Owen McGiveney—Stars of Yesterday—B. & B. Wheeler—Wm. & Joe Mandel—Frances Williams & Vanessi—Mrs. Rodolph Valentino.

LOS ANGELES, CAL.

Orpheum—Little Cottage—Rath Bros.—Fred Hughes—Harvard, Wynfred & Bruce—Wylie & Hartman—Duncan Sisters—Vera Gordon—La Mont Trio.

Hill St.—Steppe & O'Neil—Four of Us—Coogan & Casey—Lola & Senia—The Cansinos—Cortez Sisters.

MILWAUKEE, WIS.

Palace—Lou Tellegen—Gus Fowler—Patricola—M. & P. Miller—Hurst & Vogt—Billy Dale & Co.—Doree Operalogue.

MINNEAPOLIS, MINN.

Hennepin—Perez & Marguerite—Jack LaVier—Blossom Seeley—Clayton & Edwards—Seattle Harmony Kings—Farnell & Florence—Johnson & Baker.

NEW ORLEANS, LA.

Orpheum—Leo Carrillo—Harry Watson—Powers & Wallace—The Herberts.

OAKLAND, CAL.

Orpheum—Farrell Taylor Co.—Four Camerons—Gene Greene—Sargent & Marvin—Gattison, Jones & Band—Emmy's Pets.

OMAHA, NEB.

Orpheum—Berg & English—Carlisle & Lamal—Harry Holman—Val and Gamble—Stars of Yesterday—Joe Cook—Cressy & Dayne—Alex. Bros. & J. Smith.

PORTLAND, ME.

Orpheum—Henry B. Walthall—Flanigan & Morrison—De Marcos & Sheik Band—Glanville & Sanders—Bronson & Baldwin—Marino & Martin—Althea Lucas—Clara Howard.

SACRAMENTO AND FRESNO

Orpheum—Land of Fantasy—Smith & Barker—Moore & Kendell—Josephine Amoros—Joe Roiley & Co.—Bravo, Michelino & Trujillo.

ST. LOUIS, MO.

Orpheum—Fanny Brice—Circum. Evidence—The Keliors—Chief Caupolican—Stan Stanley—Snow, Columbus & Hoctor.

SAN FRANCISCO, CAL.

Orpheum—Dance Creations—Max Fisher Band—Haru Onuki—Hal Skelly—The Sheik—Don Valerio Trio—Adler & Ross—Whiting & Burt.

Golden Gate—Houdini—Jean Adair—Wright & Dietrich—Royal Sidneys—Rainbow's End—Edwin George.

SEATTLE, WASH.

Orpheum—Aunt Jemima—Walton & Brant—Dance Fantasy—Ernest Hiatt—Snell & Vernon—Leon Vavara—Wellington Cross—Ames & Winthrop.

SIOUX CITY, IOWA

Orpheum—Pierce & Ryan—Love Sisters—"Marry Me"—Milt Collins—Frank Whitman—Frances Kennedy—Renee, Roberts & Orchestra—Big Jim.

VANCOUVER, B. C.

Orpheum—Mitty & Tillio—Charlie Irwin—Ja Da Three—Toto—Morris & Campbell—McDonald Three—Sylvester Family—Five Lelands.

WINNIPEG, MAN.

Orpheum—Frank McIntyre—Roye & Maye—Tony & Norman—Sylvia Clark—Three White Kuhns—Gordon & Rica—Bobby McLean & Co.

PANTAGES CIRCUIT
Week of April 16, 1923

ST. PAUL, MINN.

Leon & Mitzi—Three Falcons—Callahan & Bliss—Purcella & Ramsay—Juliet Dika—Clay Crouch & Co.

WINNIPEG, MAN.

Laura DeVine—Early & Laight—Harry Seymour—Kranz & White—Frankie & Johnnie—Gautier's Toy Shop.

REGINA AND SASKATOON

Martinelli—Conn & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Mays.

TRAVEL

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

SPOKANE, WASH.

"Whirl of the World."

SEATTLE, WASH.

Phil. La Tuska—Mack & Castleton—Olga Mishka Co.—Charbot Tortoni Co.—Walter Weems—Sir Sheiks of Araby.

VANCOUVER, B. C.

Pasquali Bros.—Dummies—Princton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

BELLINGHAM, WASH.

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

TACAMA, WASH.

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

PORTLAND, ORE.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Rose & Roma.

TRAVEL

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

SAN FRANCISCO, CAL.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

OAKLAND, CAL.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

LOS ANGELES, CAL.

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

SAN DIEGO, CAL.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

LONG BEACH, CAL.

The Lavolias—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

SALT LAKE CITY, UTAH

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

OGDEN, UTAH

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Untah Masterman.

DENVER, COLO.

Kate & Wiley—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Pelet—Richardson Twins.

COLORADO SPRINGS AND PUEBLO

L. Burkhart Co.—Pierce & Goff—Ketner & Reaney—Thalero—Betty & Lou Hart—Major Rhodes.

OMAHA, NEB.

Bobby Lehman—Ward & Dooley—Norton & Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

(Continued on page 26)

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CIRCUS

WIRTH-BLUMENFELD CO. CHANGES

As an aftermath of the difficulties that Wirth and Blumenfeld encountered during the Marine Circus at the 105th Field Artillery Armory recently, Frank Wirth and George Hamid took over the stock and interests that Herman Blumenfeld and Max Lowenstein held in the firm. The amount paid Blumenfeld and Lowenstein together is said to be in the neighborhood of $50,000.

Wirth and Blumenfeld, who were coming to the front as representatives of circus, park and carnival acts, and who had booked engagements for acts which will bring them more than $200,000 this season through Mr. Blumenfeld, made arrangements for the providing of talent for the Marine Circus. When the firm encountered difficulty in obtaining money toward the end of the circus, an attorney was called in by the concern to see if some adjustment could be made so that Wirth and Blumenfeld could get money to pay off the acts they had engaged. The attorney was shown the contract by Harold Content, attorney for Romaine Benjamin and the circus officials. The first paragraph of the contract read that Wirth and Blumenfeld waived all liability as far as others were concerned in the project and assumed responsibility for any liabilities that might accrue through their action. As a result, when people made claims against the circus officials, they were referred to Wirth and Blumenfeld, with the result that several suits were filed against the firm.

Frank Wirth and Hamid, who left the details of the project and the handling of the contract and business of the circus to Blumenfeld, when they found out the status of the firm in the matter and that obligations would be thrown upon their shoulders, immediately started negotiations for the taking over of Blumenfeld and Lowenthal's interest in the business. This was accomplished after several days of conference between the parties and Blumenfeld and Lowenthal withdraw from the firm last Thursday.

On the last night of the circus, through Wirth and Blumenfeld threatening not to allow the show to proceed that evening unless they obtained some money on account, they were given $2,600 at the direction of Attorney Content.

The show was a good one and all that attended seemed to like it.

WALTER L. MAIN CIRCUS OPENS

The Walter L. Main Circus opened the 1923 season at Charlottesville, Va., Saturday, April 7. The circus has one of the best programs that they have ever presented and May Wirth with Phil and the Wirth Family are the feature, along with Andrew Downie's Double Herd of Performing Elephants. J. H. (Doc) Oyler is in charge of the Side Show and has a wonderful line up of attractions, featuring Little Freddie, the Armless Wonder. Jimmie Heron has the Annex Show. Both shows have a brand new line up of banners. The street parade has several new features and is very well dressed. Business was capacity at both performances. The circus goes to Staunton, Va., from here and then through West Virginia and Ohio.

HARVEY WITH SELLS-FLOTO

R. M. Harvey, who has been Office Manager and in charge of the advance of the winter Indoor Circus for the Muggivan-Ballard-Bowers Interest will succeed Ed. C. Warner as General Agent and Traffic Manager of the Sells-Floto Circus. The Sells-Floto Circus opened the 1923 season at the Coliseum, Chicago Apr. 7th, and will close the Chicago engagement April 21st and will jump to Peru, Ind., to open under canvas Monday, April 23rd. Indianapolis, Ind., 24th, Richmond, Ind., 25th, Springfield, O., 26th, Columbus, O., 27th, Newark, O., 28th, Pittsburgh, Pa., April 30th and May 1st.

SPARKS CIRCUS OPENS

MACON, Ga., April 9.—The Sparks Circus opened its season here last Thursday afternoon, both the matinee and evening shows being given for the benefit of local institutions. An unusually large attendance patronized the show, with every indication that good business will continue at subsequent performances.

The Rotation Horses, under the direction of Ernest Kloske, was one of the favorite acts, and are new additions to the Sparks Show, having been recently imported from Germany. Miss Naida Miller, tight slack artist, doing a variety of dances, etc., was another novelty, and the Japanese act done by Prince Jary Sakato, that of sliding down the rope on his feet, was also highly applauded. Other acts were seen to good advantage.

The animal part of the show this year is one of the best in its history and includes several fast wild animal acts. Sheve Batty, recently recovered from a bout with an animal, excels this year [illegible] an act that is better than [illegible] done in the past.

After leaving here the circus is booked for Columbus, and then to Griffin, before heading north.

RINGLING LEFT A MILLION

MORRISTOWN, N. J., April 9.—T. Ringling, of Ringling brothers, left an estate of close to a million dollars, according to the inventory filed here last week in the Surrogate's office by the administrators of the estate of the dead circus man. Ringling's late home, known as Ringling Park, is in Jefferson Township, Morris County.

A value of $970,424.91 is put upon the personal estate, according to the inventory, the value of the real estate not being given. The one-third interest in the Ringling Brothers, Barnum & Bailey Circus, which was owned by the late T. Ringling, is valued at $83,943.

In the inventory is included a detailed valuation of animals in the circus owned in part by the Alfred Ringling Estate. The most expensive animals are the giraffes, valued at $3,000 each. A rhinoceros is valued at $2,000 and a hippopotamus receives a like appraisal. $1,700 apiece is the price put on the elephants.

GREENHAW WITH SELLS-FLOTO

L. B. Greenhaw, who started this season as general agent of Golden Bros.' Trained Wild Animal Circus, is now connected with the Sells-Floto Circus as contracting agent. Mr. Greenhaw was in New York last week with C. W. Finney, the general contracting agent of the show.

POWERS ELEPHANTS FOR VAUDE.

The Powers Elephants, now playing with the Hippodrome show, are booked to play the Palace Theatre, New York, right after the closing of the Big House. The elephants will be featured at one or more amusement parks this Summer.

THE ARLINGTONS RECOVER

Mr. and Mrs. George Arlington, of New York, are again able to be out after being confined to their hotel on account of illness. Their son, Edward Arlington, is kept very busy with his string of hotels in New York City.

THREE CIRCUSES FOR HUNTINGTON

There are three Circuses contracted to play Huntington, W. Va. Walter L. Main Circus, Spark's World Famous Circus, and Patterson Trained Wild Animal and Gentry Bros. Shows Combined.

LEOPARDS ON PAN. TIME

Arthur Hill, manager of Valiceda's Leopards, now playing Pantages time, reports that they have just extended the contract and that the act will play most of the Summer in their different houses.

OUTDOOR EXPOSITIONS

BISTANY BACK FROM PANAMA

Leo Bistany accompanied by Hamid Ben and the rest of his company arrived in New York last Friday from Panama, where the Bistany Shows were engaged for the Panama Exposition this past winter. The Leo Bistany Shows will open the season at Buffalo, N. Y. Mr. Bistany has leased the Rides and Shows of A. Pohill of Beacon, N. Y.

"IT" IS BIG NOVELTY

"IT" Exhibition Co. of New York are offering one of the greatest novelties ever invented for a pit show. "IT" is a paper Mache figure of King Tut. IT talks to you and answers any question you care to ask it. It is strictly a mechanical device and is not operated with a person concealed inside. The figure is easily opened to show that it is empty.

DERBY GAMES IN PARKS

The Kentucky Derby Co. of New York will have as usual several of their games of Skill including the new game Puzzle in several Parks in and around New York. The Kentucky Derby is now operated in practically every Amusement Park in the United States and Canada, besides those in Foreign countries.

TEN SHOWS OPEN IN N. Y.

There are no less than ten exposition shows opening up in and around New York that are only carrying rides and concessions. No show will be carried and several similar ones are playing in and around Boston, Philadelphia and Baltimore.

WESTCHESTER SHOW AT YONKERS

The Westchester Amusement Co. opened their season at Yonkers, N. Y., Apr. 6th, and will play at Yonkers most of the Summer, as they have contracted to play under several different auspices in different parts of the city.

MORRIS UNGER IN N. Y.

Morris Unger, of the Unger Construction Co., of Pittsburgh, Pa., builders of rides and shows for parks and expositions, is in New York on business for his company. Mr. Unger reports that their factory is very busy turning out their Spring orders.

BERNARDI SHOWS OPENING

Jack Carr, general agent of the Bernardi Greater Shows, is now in New York. The show opens Petersburg, Va., April 14, and is contracted to play Norfolk, Va., Salisbury, Md., and Dover, Del., on its way north.

FASHION SHOW FOR NEWARK

John F. Holloran & Co. of New York are putting on a Fashion Show and Bazaar for the Salaam Temple, Newark, N. J. May 19th to 26th at the Newark Armory.

BERNARDI IN NEW YORK

Fleece Bernardi, manager of the Dominion Exposition Shows was in New York last week. He is making his headquarters at Chicago.

ACME SHOWS OPEN

Heller's Acme Shows opened the season at West New York, N. J., Saturday, April 7, and will play that location until April 21.

BECK BACK FROM CUBA

Louie Beck, one time press agent of the Frank C. Bostock Show, has been in Cuba this past Winter with his large collection of snakes. Mr. Beck returned to New York last week and is not as yet ready to announce his plans for this season.

LEROY BACK FROM MEXICO

Charles Leroy of Brooklyn has just returned from Mexico where he has been spending the winter. Mr. Leroy will shortly decide whether he will have his Rit shows with an Exposition or a Circus.

GERARD SHOW OPENS

Gerard's Greater Shows opened the season in New York City Saturday, April 7, for three weeks and will then start their tour through New England. This is a fifteen-car show.

WEST SHOWS OPEN

The West Shows opened the 1923 season at Tarboro, N. C., April 7, and are contracted to play the following towns: April 18, Wilson, N. C.; Washington, D. C., April 30.

PERCIVAL BROS. SHOW OPENS

Percival Bros. Circabar, a new exposition show, with six rides and a free act, and a good line-up of concessions, opened on the lot in Brooklyn, N. Y., last Saturday, April 7.

ENTERPRISES SHOW OPENING

Edson and Ziegler, Managers of The Theatrical Enterprise Inc., will open at Wallington, N. J., Apr. 21st, with their rides and Concessions.

FINK IN NEW OFFICE

Louis Fink, manager of the Fink Exposition Shows, has moved his office from New York to Plainfield, N. J., the winter quarters of the Show.

GRUBERG BACK WITH SHOW

Wilbur S. Cherry, after an absence of nearly two years, is back with Rubin Gruberg, as General Agent of the Rubin and Cherry Shows.

CAL. SHOWS OPEN APRIL 23

The California Shows, Anderson and Hall, managers, will open the season at Waltham, Mass., April 23.

CENTURY SHOWS OPENING

The Twentieth Century Shows, H. F. Ketchum, manager, will open the season of 1923 at Gloversville, N. Y., Saturday, April 14.

EXPOSITIONS

Acme Shows, West New York, N. J., Apr. 7th to 21st.
Gerard Exposition Shows, New York City, Apr. 7th to 28th.
Finney Ralph Shows, Brooklyn, N. Y., Apr. 9th to 14th.
Johnny J. Jones Exposition Shows, Washington, D. C., Apr. 9th to 21st.
Percival Bros. Shows, Brooklyn, N. Y., Apr. 7th to 14th.
Taxier Bros. Shows, Brooklyn, N. Y., Apr. 9th to 14th.
Westchester Amusement Co., Yonkers, N. Y., Apr. 7th to 14th.
Williams Bros., No. 1 Shows, Brooklyn, N. Y., Apr. 9th to 14th.
Williams Bros. No. 2 Shows, Brooklyn, N. Y., Apr. 9th. to 14.

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CIRCUS IS HAZARDOUS GAME

The circus is a hazardous and uncertain business, according to John M. Kelley, counsel for the estates of the late Henry and Alfred T. Ringling, and fortunes have been lost in the attempt to keep the big outdoor amusement enterprises going. Names, good-will, reputation, have counted for little in the transfer of circuses, he continued.

The trials of the circus were related by Mr. Kelley in the case of the government assessment of inheritance taxes upon the estates of the Ringlings. Alfred Ringling owned a third interest in the Ringling Brothers & Barnum & Bailey Circus and Henry owned a quarter. Upon each estate the government laid a total tax of $100,000 to $150,000 and the question before the Board of Appeals and Review of the Inheritance Division of the Treasury Department was the value of the "good-will" passed along to the Ringling Brothers and Barnum & Bailey shows.

Mr. Kelley argued that the good-will amounted to little or nothing, because the fortunes of the circus depended upon the genius and foresight of the men who managed it. He called the circus a hazardous business.

"Theatres, baseball and other lines of business with fixed locations are able to go on regularly," Mr. Kelley said. "But the circus can issue no rain check nor hold advance sales. If the day is lost, all is lost that pertains to a given stand.

"The good-will of a bank or a department store is based on long dealing in one community, but every circus that goes out makes its appeal for patronage on the claim of having something new. At best it is an experiment.

"What is commonly accepted as good-will in the circus name of the Ringlings is more correctly interpreted as confidence of the public in their professional ability and skill to present exceptional, clean and dependable entertainment.

"The grinding process of carrying a circus about the country, of building a tented city every day, of tearing it down and transporting it at night, of being prepared to handle vast crowds in unfamiliar places 'twice daily, rain or shine,' decisively and unmistakably determine for every circus owner just how big he can build his show and operate it."

Telling of the growth of the Ringling circus from a small menagerie, Mr. Kelley said that for twenty-five years the brothers barely cleared expenses, but they kept on. Seeking to show the quality of personal genius that makes a circus a success, Mr. Kelley reviewed the history of scores of other circuses. The Gollmar Brothers, cousins of the Ringlings, started a show in 1891, he said, but were never able to build or operate more than a one-train circus. They avoided a failure by retiring after twenty-six years of hard work, he asserted.

The Adam Forepaugh show was never a profitable investment from the time its founder died in 1890 until the Ringlings took it over in 1905, he said. The circus started by Willie Sells in 1900 and operated later under various names was an example that good-will cannot be passed along as a great asset, said Mr. Kelley.

"Fortunes have been lost in building circuses," he concluded. "Fortunes have been lost in fruitless attempts to keep them going. Name, good-will, reputation, have counted for little in the transfer of circuses. In 100 years it has never figured as an item of any consequence. In a losing game the circus has struggled hard for self-preservation. Name and good-will have been mere incidents."

MAYNES IN WASHINGTON

H. F. Maynes, inventor of the Caterpillar Ride and Bert Earl Ride, operator and concessionaire, were in New York last week for a few days and left for the Johnny J. Jones Exposition Shows, now playing Washington, D. C.

GLICK IN PETERSBURG

William Glick has left New York for Petersburgh, Va., the Winter Quarters of the Greater Bernardi Shows, which open in that town April 17.

DAYLIGHT SAVING STARTS APRIL 29

Daylight saving this year begins at 2 A. M. Sunday, April 29.

The introduction of the daylight saving several years ago brought a yelp from motion picture circles, especially those who run open air shows during the Summer months. The picture men based their grievance upon the claim that the daylight saving program euchred them out of an extra performance, inasmuch as under the time saving program nightfall is delayed until 9 o'clock in the Summer evenings.

The latter have now become accustomed to it and have accepted it. However, in a number of states legislatures have prohibited the daylight saving program by legislation.

The new program, however, will necessitate the readjustment of train time for touring companies and will keep the advance men on the qui vive making the necessary changes in transportation schedules in the various cities that will use the new time system.

SOLLY SHAW WITH BRODY

Solly Shaw, formerly of the vaudeville team of Shaw & Kay, has joined Nat Brody, well known agent with offices at 245 West 47th street. They are booking fifteen vaudeville houses in and around New York. Joe Waldron's "Speedway Girls" have been booked for an indefinite run by the firm at the Rialto Theatre, Lakewood, N. J.

SELLS-FLOTO OPENS BIG

In a wire from Chicago, Saturday, April 7, it stated that the Selis-Floto Circus opened to very good business and that the performance is the finest they have ever presented. The DeRillo Riding Act with seven people and the big Twenty-four White Horse Act were the features.

STANDARD DOING WELL

The World Standard Shows will finish their three weeks engagement at Chiclayo, Peru, and reports from the show to Frank Hughes say, that they are now doing a very nice business.

HANSHER SHOW OPENS APRIL 28

Hansher Bros.' Attractions will open the 1923 season at Milwaukee, Wis., April 28, and play some very good territory through the Middle West.

MURPHY CO. OPENS

J. F. Murphy Producing Company, with a new idea of outdoor expositions, will start the season of 1923 at Portsmouth, Va., Thursday, April 12.

JOHNSON AND COSTELLO OPENING

R. M. Johnson and M. J. Costello will open this season with their Three Rides and about 15 concessions at Tarrytown, N. Y., about Apr. 28.

RILEY SHOW OPENS APRIL 17

Matthew J. Riley is now at winter quarters of the Matthew J. Riley Shows, getting the Show ready to open April 17, in Trenton, N. J.

KRAUSE IN HOSPITAL

Bennie Krause, who just returned last week from Porto Rico, where his show played this past Winter, underwent a minor operation in a local hospital last week.

MRS. GLICK VISITS HOME

Mrs. William Glick is in Dubois, Pa., with her people, for a short visit before the opening of the Greater Bernardi Shows, of which her husband is one of the owners.

ENDY IN POTTSTOWN

Harry N. Endy, Manager of the Endy Shows, who was in New York last week on business, has returned to winter quarters at Pottstown, Pa.

Alice Fisher and **John Cumberland** will be featured in the cast of "My Aunt From Ypsilanti."

Mr. Musician

You Make Song Hits

So do you, Mr. Actor. What do either one of you get out of it?

A pat on the back—You're a jolly good fellow. You're another Jolson. You've got Lopez or Whiteman licked.

Mr. Congenial Professional—Band & Orchestra Mgr. said so and the *dance goes on.* So does the *plug go on.* So does the *public go on* buying sheet music, records and rolls of the songs that you make popular. No reflection on Mr. Publisher. He's in the business of publishing songs. Somebody has to make them popular.

Gilbert Conceives Co-operative Plan

A short time ago Wolfe Gilbert, the well known music publisher, whose three outstanding hits are "The Natchez," "Robert E. Lee" and "On a Moonlight Night," figured it out this way. As long as you do make songs, why not give you the opportunity to share in the profits?

So he re-organized and formed a greater corporation associating with himself Mr. Thos. J. Geraghty (Supervising Director of The Famous Players-Lasky Corp.) as Vice-Pres., Mr. J. Diamond (Pres. Yale Taxi Corp.) as Chairman Board of Directors, and an efficient staff of business executives.

Now every musician and performer has the opportunity of becoming a *partner in his own company,* of taking an active interest in *his own catalog of songs,* of boosting and *plugging his own tunes,* of being *in business for himself.*

Subscription is open at $5.00 per unit, consisting of one share of 8% cumulative preferred stock and one share of common stock in the company. You may subscribe to as little as you wish. The more shares you hold, the better for you. You are limited, however, to not more than twenty units. Better fill out the attached coupon at once. It is already an assured success. Hundreds upon hundreds are already subscribers.

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RAY READ

Featured on Columbia Circuit this season, with the Greenwich Village Revue

This Week, Miner's Empire, Newark.

Next Week, Orpheum, Paterson.

CLIPPER—MARCH 28, 1923

Ray Read to our way of thinking is one of the funniest little tads in burlesque. He is a natural wit and a real funster. His mannerisms and style of delivering his wares is different from others. Read is a fine comedian and all he does is done well. Senna is doing his "bum" comedy role working along the lines he has been doing right along. He and Read work well together.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Gayety, Pittsburgh, 9-14; Colonial, Cleveland, 16-21.

Big Jamboree—Open 9-14; Empire, Brooklyn, 16-21.

Billy Watson Beef Trust—Gayety, Rochester, 9-14; Lyceum, Ithaca, 16; Auburn, 17; Binghamton, 18; Utica, 19-21.

Bon Tons—Gayety, Buffalo, 9-14; Gayety, Rochester, 16-21.

Broadway Brevities—Palace, Baltimore, 9-14; Gayety, Washington, 16-21.

Broadway Flappers—Colonial, Cleveland, 9-14; Empire, Toledo, 16-21.

Bowery Burlesquers—Gayety, Milwaukee, 9-14; Columbia, Chicago, 16-21.

Bubble Bubble—Gayety, Boston, 9-14; Columbia, New York, 16-21

Chuckles of 1923—Columbia, Chicago, 9-14; Star and Garter, Chicago, 16-21.

Dave Marion's Own Show—Gayety, Washington, 9-14; Gayety, Pittsburgh, 16-21.

Flashlights of 1923—Miner's Bronx, New York, 9-14; Empire, Providence, 16-21.

Follies of the Day—Casino, Philadelphia, 9-14; Palace, Baltimore, 16-21.

Frank Finney Revue—Casino, Boston, 9-14 (close).

Folly Town—Gayety, Kansas City, 9-14 (close).

Giggles—Stone, Binghamton, 11; Colonial, Utica, 12-14; Gayety, Montreal, Can., 16-21.

Greenwich Village Review—Empire, Newark, 9-14; Orpheum, Paterson, 16-21.

Hello Good Times—Gayety, St. Louis, 9-14; Gayety, Kansas City, 16-21.

Hippity Hop—Open 9-14; Hurtig & Seamon's, New York, 16-21.

Jimmy Cooper's Beauty Review—Hurtig & Seamon's, New York, 9-14; open 16-21; Brooklyn, 23-28.

Keep Smiling—Empire, Toronto, Ont., 9-14; Gayety, Buffalo, 16-21.

Knick Knacks—Lyric, Dayton, O., 9-14; Olympic, Cincinnati, 16-21.

Let's Go—Empire, Brooklyn, 9-14; Yorkville, New York, 16-21.

Maids of America—Open 9-14; Gayety, St. Louis, 16-21.

Mimic World—Yorkville, New York, 9-14; Casino, Philadelphia, 16-21.

Mollie Williams' Show—Olympic, Cincinnati, 9-14; open 16-21; Gayety, St. Louis, 23-28.

Radio Girls—Columbia, New York, 9-14; Casino, Brooklyn, 16-21.

Reeve's Show—Gayety, Montreal, Can., 9-14; Casino, Boston, 16-21.

Rockets—Empire, Toledo, O., 9-14; Lyric, Dayton, 16-21.

Step On It—Empire, Providence, 9-14; Gayety, Boston, 16-21.

"Sliding" Billy Watson, Fun Show—Gayety, Detroit, 9-14; Empire, Toronto, 16-21.

Social Maids—Star and Garter, Chicago, 9-14; Empress, Chicago, 16-21.

Talk of the Town—Gayety, Minneapolis, 9-14; Gayety, Milwaukee, 16-21.

Wine, Women and Song—Casino, Brooklyn, 9-14; Empire, Newark, 16-21.

Youthful Follies—Orpheum, Paterson, 9-14; open 16-21; Hurtig & Seamon's, New York, 23-28.

MUTUAL CIRCUIT

Band Box Review—Lyric, Newark, 9-14.

Flappers of 1923—Star, Brooklyn, 9-14.

French Models—Howard, Boston, 9-14.

Girls-a-la-Carte—Garden, Buffalo, 9-14.

Girls from Reno—Gayety, Brooklyn, 9-14.

Girls from Follies—Majestic, Scranton, 9-14.

Hello Jake Girls—Olympic, New York, 9-14.

Jingle Bells—Newburgh, N. Y., 9-11; Poughkeepsie, 12-14.

Jazz Time Review—Open 9-14.

Laffin' Thru 1923—Empire, Hoboken, 9-14.

Kuddlin' Kittens—Broadway, Indianapolis, 9-14.

Midnite Maidens—Majestic, Albany, 9-14.

Miss N. Y., Jr.—Niagara Falls, N. Y., 13-14.

Pat White and His New Big Shows—Majestic, Wilkes-Barre, 9-14.

Round the Town—Gayety, Louisville, 9-14.

Step Along—Peoples, Cincinnati, 9-14.

BIG BUSINESS IN NEWARK

Joe Marks and his "Youthful Follies" had one of the biggest Mondays this season at Miner's Empire, Newark, last week. The business was big all week for this show.

At the N. V. A. Ball held Thursday night at Paradise Dance Palace in Newark, the members of this company who appeared were Joe Marks, Eddie Cole, Hazel Alger, Kitty Garner, Mae Leonard, Pearl Watson, Lelen Lloyd and Larry Clark.

MARIE GARDEN GOING TO FRANCE

Marie Garden closed last Saturday with the "Sweet Bay Bees" in Scranton and sailed Tuesday on the S. S. *Conte Rosso* for France where she will spend a few months with her parents. She will return to the United States early in August in time to start rehearsals for next season.

JOE FREED'S FATHER DEAD

Leopold Freed, father of Joe Freed, former principal comedian of Billy K. Wells' "Bubble Bubble" Company, died at his home in the Bronx, April 3. Mr. Freed was 61 years of age at the time of his death.

ALICE EDWARDS MARRIES

Charles Wesson, straight man, and Alice Edwards, ingenue, of the "Big Jamboree," were married in Fairhaven, N. J., on Sunday, March 4.

WATSON HAS BIG WEEK

Beef Trust Billy Watson played to over $5,500 Holy Week at the Empire, Toronto, and to over $7,200 at the Gayety, Detroit, the week before.

Watson and his show have been breaking house records since they opened this season.

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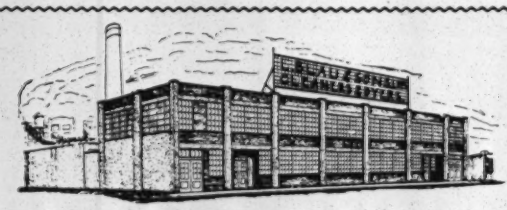

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SMALLEST PRIMA DONNA IN BURLESQUE

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THE PHONOGRAPH STAR
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LYDIA HARRIS

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JIMMIE COOPER and his "BEAUTY REVUE"
Columbia Circuit

HARRY A. WATSON
JUVENILE STRAIGHT. Barney Gerard's "Follies of the Day"
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HARRY ANDERSON
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EMILY NICE
INGENUE-SOUBRETTE—"TOWN FOLLIES"

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"LAUGHIN' THRU," AT THE STAR, BRIGHT AND PLEASING

Manheim and Vail's "Laughin' Thru," which played the Star last week under the title of "Chick Chick Girls," proved a very pleasing entertainment Thursday afternoon. The program states that the show was staged by Al Golden and the numbers by Betty Abbott.

This show has a fine cast of principals and a fast dancing chorus.

George Shelton is the principal comedian, portraying a "tramp." Shelton is a fast worker and a clever little fellow. He works more on the style of Bobby Clark than anyone now in burlesque. He is snappy, witty and amusing. His makeup is clean, but he wears the old misfit clothes.

George Broadhurst is doing a "dope" comedy role. He is very amusing in this part and portrays it well. We liked the style of comedy, however, he did earlier in the season in another show on this circuit.

Paul Ryan, a new man to us, is doing a "Dutch" role and his dialect is good.

Al Golden, who produced the show, is the straight man. Golden is a good talker and has fine control of the English language. He is a classy dresser and wears his clothes well.

Peaches Ponton, an unusually attractive blonde of an ingénue type, delighted the audience with her numbers. She put them over cleverly. She also did nicely in the bits. Miss Ponton displayed pretty costumes.

Betty Abbott, a peppery soubrette, danced herself into favor. She is a very pleasing looking little girl, who has several styles of dancing which she offers during the show. Her numbers all go over and she knows how to work them up. Her dresses are befitting to her style.

Margie Catlin is also doing the soubrette role and covered herself with glory in all she attempted. Miss Catlin is looking younger and better than she has in a long time and her work is worth while. The dresses worn by this young lady are very becoming.

The "French" bit, done by Shelton, Golden and Miss Catlin, went over nicely early in the show.

In the "dope" bit Broadhurst stood out. He was assisted by Golden and Shelton.

"How to Make Love" bit was given by Shelton, Ryan and Mis Ponton and it pleased.

Shelton and Ryan did a specialty in one talking about the "dying" bit.

In the "manager's office" scene, John McCarthy played the legit and did it well. All the principals took part in this scene. Two chorus girls did a sister act and put over a hard shoe dancing specialty. Broadhurst, in his singing and dancing specialty, scored. Betty Abbott went big with her Russian dancing specialty.

"Laughin' Thru" is a good show and one of the best that has been at the Star in some time.

SID.

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Flappers of 1923
Next Week—HELLO, JAKE GIRLS

Gayety Theatre Throop Ave. & Broadway
Girls from Reno
Next Week—LAFFIN' THRU

COL. CIRCUIT CLOSING

(*Continued from page 19*)

23rd and close at Hurtig and Seamon's the week of April 30th.

"Hippity Hop" is at the Empire, Providence, the week of April 23 and closes at the Gayety, Boston, the week of April 30th.

"Greenwich Village Revue" plays Hurtig and Seamons the week of April 23 and closes at Miner's Bronx the week of April 30th.

"Wine, Woman and Song" will be at the Orpheum, Paterson, the week of April 23rd and closes the following week at the Empire, Providence.

The "Radio Girls" play Miner's Empire in Newark the week of April 23rd, Empire, Brooklyn, the week of April 30th and Miner's Bronx the week of May 7th.

"Bubble Bubble" will play the Empire, Brooklyn, the week of April 23 and close at Miner's Newark the week of April 30th.

"Giggles" plays the Gayety, Boston, week of April 23rd, Columbia, New York, week of April 30th and closes at the Casino, Brooklyn, the week of May 7th.

Beef Trust Billy Watson will play the Yorkville, New York, the week of April 23rd and close its season at the Orpheum, Paterson, the week of April 30th.

The shows that will close before the regular season or have already closed are "Keep Smiling," which closes at the Gayety, Buffalo, the week of April 16th.

"Town Scandals" closed at the Star and Garter, Chicago, last Saturday night. "Temptations of 1923" closed at the Gayety, Kansas City, on March 31st.

Jack Reid's "Record Breakers" closed last Saturday night at the Gayety, Kansas City.

"Folly Town" closes April 14th at the Gayety, Kansas City.

"Hello, Good Times" closes at the Gayety, Kansas City, the week of April 28th.

The "Broadway Flappers" close at the Empire, Toledo, Saturday night, April 21st.

"American Girls" will close at the Colonial, Cleveland, Saturday night, April 21st.

"Step Lively Girls" closed at the Grand Worcester, March 31st.

Frank Finney Revue closes at the Casino, Boston, April 14th.

"Youthful Follies" will close at Hurtig and Seamons, New York, Saturday night, April 21st.

The "Reeves Show" closes at the Gayety, Montreal, Saturday night of this week.

"FOLLIES" RUN UPSETS COMEDIANS

Gallagher and Shean are very much perturbed over the lengthy run of "Ziegfeld Follies" at the New Amsterdam Theatre, as the run has caused them much inconvenience. When they signed a contract with Ziegfeld it was to appear in the "Follies" during its run in New York. They figured at the time that the run would end in December or January at the latest, and they made plans for the early spring which they have not been able to carry out, due to the fact that the show is still running and will continue to do so for at least two months. They have made efforts to obtain a release of their contract from Ziegfeld, but the latter informed them that their contract called for their appearance during the run of the show, and that there was hardly any possibility of the show closing before June 1. At that time the contract which they held with him for the season of 1922-23 will expire.

They in the meantime have signed a contract with the Fox Film Corporation which called for their appearance in films during April and May. They were to have gone to Hollywood to fulfill this contract, and on account of the refusal of Ziegfeld to let the comedians out the contract has been set back until June.

Upon the completion of their film work they will immediately return to New York, where they will begin rehearsal in "Stealing the Town," a musical show which Aaron Hoffman has written for them, which will be produced by George White in September.

VARIETY AGENT FAILS

LONDON, April 8.—The first meeting of the creditors under the failure of Mr. Jack Goodson, the variety agent, was held at the Court of Bankruptcy last week. Mr. Goodson carried on business under the name of the Co-Operative Pari-Mutuel Society, the main business of which was to exploit plays and revues. His failures overbalanced his successes, Goodson ascribing his failure to the general depression in the theatre world. His liabilities are roughly estimated in the neighborhood of 3,000 pounds, 2,000 of which are due on theatrical ventures.

LOEW FORMS NEW CIRCUIT

The Marcus Loew chain of theatres has organized an additional circuit of thirty weeks, which will be operated under the same policy as the Warfield theatre in San Francisco, playing a feature motion picture in conjunction with concert artists, specially devised production turns and tableaux. This circuit is to be a subsidiary of Loew's, Inc., and will in no way interfere with the vaudeville circuit.

Walter Keefe, who was formerly eastern representative for the Pantages circuit, has been appointed to head the booking office for the motion picture house circuit. The circuit is composed of the larger Loew motion picture theatres, and a combination of independent houses throughout the country which will make up a consecutive route of thirty weeks from Coast to Coast. New England, and the South are also to be included. The route will have two houses in New York City and two in Brooklyn. Several weeks of time are also being arranged in and around Chicago.

Marcus Loew left New York last week on a tour of inspection of the houses which have been combined for the new circuit and is now touring the South.

Walter Keefe's offices will be situated in the Loew State Building in New York. As yet, no franchises have been issued, but will be shortly. In all probablity, a great many agents now booking with the Loew vaudeville booking offices, will be permitted to submit special features or artists whom they may secure as clients.

COLUMBIA KEEPS WINTER POLICY

The Columbia Theatre in Far Rockaway will continue under its winter policy of motion pictures of the first half of the week and vaudeville for the last half only, instead of changing to a split-week vaudeville policy, as usual, during the summer.

The one change which may be made will be on the opening day, for at present, vaudeville acts play the house for Friday, Saturday and Sunday, getting paid for four days' work. During the summer it is more than probable that the opening day will be shifted to Thursday.

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VAUDEVILLE BILLS

(Continued from page 21)

KANSAS CITY, MO.

The Gladiators — Wilson & Addie — El Cota — Walter Brower—Choy Ling Foo—Walter Brewer—Canadian Vet. Band.

MEMPHIS, TENN.

Nelson's Cutland—Jan Rubini—Weston & Eline—Reynold's Opera Co.

POLI CIRCUIT
Week of April 9, 1923

BRIDGEPORT, CONN.

Poli's (Second Half)—Downing & Claridge—Flaherty & Stoning—J. Francis & Johns—Hazel Crosby—Valentine Orchestra.

Palace (Second Half)—Frank & C. La Tour—Evelyn Cunningham—Lorraine & Trainor—Edith Tallaferro—Tivoli & La Vere—Reynolds & Donegan.

HARTFORD, CONN.

Palace (Second Half)—Kerr & Ensign—Hall & Lorraine — Creations — Caledonian Four — Rube Welch Revue.

Capitol (Second Half)—Wolf Sisters & Addy—Hal & Hazel Langton—Eva Shirley & Band—Fox & Burns—Four Casting Stars.

MERIDEN, CONN.

Poli's (Second Half)—Carr & Brey—Harmony Four—Wayne, Marshall & Candy—Al Striker—Carson Revue.

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NEW HAVEN, CONN.

Palace (Second Half)—Artistic Treat—Allen & Canfield—Schaeffer W'ym'n & Co.—Hodge & Lowell—Eddie Foy Family—Margaret Ford.

SCRANTON, PA.

Poli's (Second Half)—Three Odd Chaps—Oddities of 1923—Knowles & White—Around the Corner—Shaw & Lee—Clara Theodores Three.

SPRINGFIELD, MASS.

Palace (Second Half)—The Vivians—Gene Oliver & Co.—Momi Kalama & Co.—Marks & Wilson—Louise Lovely & Co.

WATERBURY, CONN.

Palace (Second Half)—Miscahua—Leon & Dawn—O'Neil & Plunkett—Teddy Claire Co.—Zeck & Randolph.

WILKES-BARRE, PA.

Poli's (Second Half)—Splendit & Partner—Wm. O. Dornfield—Francis & Hume—Jerry & Her Piano—Girls—Zuhn & Dreis—Mabel Ford.

WORCESTER, MASS.

Poli's (Second Half)—Wilbur & Lyle—Kelso Bros.—De Lisle—Joe Laurie, Jr.—Ibach's Entertainers—Telaak & Dean.

F. F. PROCTOR
Week of April 9, 1923

NEW YORK CITY

Fifth Avenue (Second Half)—Tom Kelly—Moore & Freed—De Lyle & Alda—Olga & Nicholas—Carl & Inez.

23rd Street (Second Half)—Nelson & Barry Boys—Nihla—Maureen Englin—Tom & Dolly Ward.

58th Street (Second Half)—Nathano Bros.—Cecilia Weston & Co.—Cupid's Closeups—Three Anders Girls—Walsh, Reed & Walsh.

125th Street (Second Half)—Brahms Four—Lorner Girls—Amy Dean & Co.—Murray, Kissen & Co.—Emma Earl & Co.—Young & Wheeler.

ALBANY, N. Y.

(Second Half)—La Fleur & Portia—Heath & Sperling—Herbert Denton & Co.—Redmond & Wells—Bobby Panders Troupe.

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ELIZABETH, N. J.

(Second Half)—Le Vine & Ritz—Sullivan & Myers—Van Dyke & Vincie—Griffin Twins—Newmans.

MT. VERNON, N. Y.

(Second Half)—Basil & Allen—Ben Bernie & Band—Moody & Duncan—Paul Nolan & Co.—Stevers & Lovejoy.

NEWARK, N. J.

Kellum & O'Dare—Vincent Lopez & Band—Irene Rocardo—Freda & Anthony—Compliments of the Season—Robbie Carbonne—Wilkins & Hughes.

SCHENECTADY, N. Y.

(Second Half)—Winton Bros.—Markel & Gay—Kennedy & Davies—Be Yourself—Billy Beard—Edith Keller & Co.—Frisco Serenaders.

TROY, N. Y.

(Second Half)—Archie & Gertie Falls—Wyeth & Wynne—Venita Gould—Polly & Oz—Folson & Denny Orchestra.

YONKERS, N. Y.

(Second Half)—Lydia Barry—Sultan—Bloom & Sher—Fred Harrison & Co.—Land of Tango.

B. F. KEITH BOOKING EXCHANGE
Week of April 9, 1923

NEW YORK CITY

Broadway—Ruth Roye—Australian Woodchoppers—Chung Wha Three—Wanka—Chas. Moratti & Co.—Hall, Erminie & Brice—Wm. Edmunds & Co.—Little Yoshi & Co.

Fordham (Second Half)—Gus Edwards Revue—Jack Clifford—Olga Cook—Edwards & Edwards.

Jefferson (Second Half)—Ferry Corwey—Biltmore Band—Claude & Marion—Jans & Whalen—Martha Pryor—Nelson & Parish—Marion Kelly.

Regent (Second Half)—Pinto & Boyle—Kovacs & Goddner—Ted & Betty Healy.

Coliseum (Second Half)—Carroll & Sedley—Just Out of Knickers—Holland & Oden—Powell & Brown.

Franklyn (Second Half)—Gordon & Ford—Jim McWilliams—Belle Baker—Ryan, Weber & Ryan.

Hamilton—Belle Baker—Ernie Coleman & Band—Sully & Houghton—Ted & Betty Healy—Kovacs & Goldner—Just Out of Knickers—Edwards & Edwards—Eddie Miller & Co.

BROOKLYN, N. Y.

Flatbush (Second Half)—Lewis & Dody—Brown & Whittaker—Donovan & Kee—Stanley & Burns—Booth & Nina—Edith Clasper & Boys.

Prospect (Second Half)—Crafts & Haley—Torch Bearers—Fred Gray & Co.—Meehan Newman.

Rivera (Second Half)—Belle Baker—Carson & Willard—Clark & Bergman—Boreo—Maurice Diamond & Co.—Bill & Blondy.

Greenpoint (Second Half)—Rubin & Hall—Jack Wilson & Co.—Seven Glasgow Maids—Jack Little—Lee & Cranston.

Far Rockaway (Second Half)—Manilo Bros.—Havana Band—Adalaide & Hughes—Sully & Houghton—Leavitt & Lockwood—Moran & Mack.

Henderson's, Coney Island (Second Half)—Montana—Southern Four—Victor Moore Co.—Lewis & Rogers—Harry Kaufman Co.

ALLENTOWN, N. Y.

(Second Half)—Brent Hayes—Pantheon Singers—Kenney & Hollis.

AMSTERDAM, N. Y.

(Second Half)—Spoor & Parsons—Mildred Parker—Ring Tangle—Al. & F. Stedman.

ASBURY PARK, N. J.

(Second Half)—Clown Seal—John Geiger—Howe & Howe—Rainbow Six.

AUBURN, N. Y.

(Second Half)—The Sterlings—Jones & Leigh—Wm. Sisto—Plaza Entertainers.

BANGOR, ME.

(Second Half)—Roma Duo—Eunice Gilman—Murray & Gerrish—Hank Brown & Co.—Noel Lester & Co.

BAYONNE, N. J.

(Second Half)—Man Off Ice Wagon—Correll Weston & Co.—Tom Howard & Lloyd—The Faynes.

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BINGHAMTON, N. Y.

(Second Half)—Gold & Sunshine—Adams & Thomas—For Pity's Sake—Sisters Arnette—Girl in Moon—Fiske & Lloyd.

BOSTON, MASS.

Boston—Bushman & Bayne—Cahill & Romaine—Maker & Redford—Allman & Howard—Elkins, Fay & Elkins.

Scollay Square—Melva Sisters—Marie & Marlow—Claire Vincent & Co.—Innis Bros.—Fink's Mules.

Washington Street (Second Half)—Wells & Burt—Alexander & Fields—London Steppers.

BRADFORD, PA.

(Second Half)—Russell & Hayes—Lew Wilson—Nellie V. Nichols—Vesta Wallace Co.

BROCKTON, MASS.

Strand (Second Half)—Worden Bros.—Frosini—Harry L. Cooper & Co.—Jones & Rea—Danny Dugan & Co.

Gordon's (Second Half)—Hill & Hull—Victor Hyde's Follies.

CAMBRIDGE, MASS.

Central Square (Second Half)—Blanche Sherwood & Bro.—When Love Is Young—Lane & Harper—Anderson & Yvel.

CANTON, OHIO

Gardner & Aubrey—Manuel Romain—Muriel & Phyllis—John B. Hymer Co.—Kelso & Demont—Frank Work Co.

CARBONDALE, PA.

(Second Half)—Fridkin & Rhoda—Brown & Barrows—Wills & Rogers—Virginia Ser.

CHESTER, PA.

(Second Half)—The Reuters—Derith Russell & Co.—Copes & Hutton—Burke, Barton & Burke—The Diamonds—Heras & Wills.

CLARKSBURG, W. VA.

(Second Half)—Weston & Young—Nana—Creedon & Davis—Three Kanazaws.

EASTON, PA.

(Second Half)—Baxley & Porter—Eddie Cassady—Sternard's Midgets.

ELMIRA, N. Y.

(Second Half)—Wardel & LaCoste—Morris & Townes—Morgan & Wooley Co.—Johnny Murphy—Syncopated Seven.

FALL RIVER, MASS.

(Second Half)—Leahy Bros.—Joe Roberts—Sharon Stephens & Co.—Ben Welch—Connor's Revue.

FITCHBURG, MASS.

Cumming's (Second Half)—Ketch & Wilma—Elaine & Marshall—Hometown Follies.

GERMANTOWN, PA.

Orpheum—Bader LaValle—Cook & Oatman—The Awkward Age—Demarest & Collette—Weber & Ridner—Mary Hayns Co.—Royal Gascoynes.

GLOVERSVILLE, N. Y.

(Second Half)—Deszo Retter—Wopler & Davis—Masie, Helen & Daisy.

GREENSBURG, PA.

(Second Half)—Victoria—Williams & Howard—Arthur Howard Co.—Victor Gaff—The Gilded Cage.

HARRISBURG, PA.

(Second Half)—Daum & Scott—Reynalds & White—Yes Means No—Lee & Mann—Ball & Bek.

HAVERHILL, MASS.

(Second Half)—Hazele & Redfield—Murdock & Kennedy—Leigh DeLacy & Co.—Al Shayne—Fred's Seals.

HAZELTON, PA.

(Second Half)—J. & J. Burns—Betty Donn—Ergotti & Herman.

HORNELL, N. Y.

(Second Half)—Hazel Harrington—Drummond & White—Fairy Tale Follies—Tan Baldwin Trio.

HOLYOKE, MASS.

(Second Half)—Kane Marianettes—George Mack—Grey & Old Rose.

ITHACA, N. Y.

(Second Half)—Loretta—Georgia Howard—Bert & M. Gardner—Nixon & Sans—Owens-Kelly-Syncopators.

JAMESTOWN, N. Y.

(Second Half)—Pot Pourri—Wallace Galvin—Tunes & Steps—Earl & Matthews—Harry Kahne.

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JOHNSTOWN, PA.

(Second Half)—Carney & Rose—Stranded—Johnny Reynolds—Jo Jo Dooley.

LANCASTER, PA.

(Second Half)—Howard Nichols—Stillwell & Fraser—Briscoe & Rauh—Demo Sisters Thibault & Cody.

LAWRENCE, MASS.

(Second Half)—Ed. & Ida Tindell—Elsie White—Liddell & Gibson—Norwood & Hall—Buckridge & Casey.

LEWISTON, ME.

Music Hall (Second Half)—Joe D'Lier—Martini & DeVoe—Sallo & Robles—Maud Ellet & Co.

LONG BRANCH, N. J.

(Second Half)—Paulette & Ray—Brown & DeMont—Lew Dockstader—Chong & Moey.

LYNN, MASS.

(Second Half)—Gibson & Price—Eastman & Moore—Rhodes & Watson—Fifty Miles from Broadway.

MCKEESPORT, PA.

(Second Half)—Austin & Cole—Leonard & St. John—Singing Three—Harrison & Darling—Bits of Dance Hits.

MANCHESTER, N. H.

(Second Half)—Dore Sisters—Ann Suter—Arthur DeVoy & Co.—Williams & Taylor—Bowers, Walters & Crocker.

MEADVILLE, PA.

(Second Half)—Casa & Lehn—Marie Sparrow—Coakley & Subers—Eddie Stanley Co.

MONTREAL, CAN.

Walters & Walters—Dixie Four—Alf. Farrell—Thos. J. Ryan & Co.—Doris Duncan—Rolland & Rae.

MORRISTOWN, N. J.

Dolye & Chrystie—Mack & Stanton—Ida May Chadwick Dad.

NANTICOKE, PA.

Esther Trio—Ruby Royce—Babcock & Dolly—A Virginia Romance.

NEW BEDFORD, MASS.

(Second Half)—William & Daisy—Millard & Marlin—Jane Dillon—Wilston Bros.—California Ramblers.

NEW BRITAIN, CONN.

(Second Half)—Harry Watkins—Morlen & Doran—Fred LaReine Co.

NEW BRUNSWICK, N. J.

(Second Half)—Married Again—Willie Solar.

NEW LONDON, CONN.

(Second Half)—Royal Danes—Fiske & Falbon—Melody Sextette—Mel Klee—Lutes Bros.

NORWICH, CONN.

(Second Half)—Calvin & O'Connor—Four Madcaps—Hal Springford—Lemater & Smith.

NORWICH, N. Y.

Harris & Vaughn—Florence Reynolds.

PASSAIC, N. J.

(Second Half)—Melodies of Yesterday—Jones & Johnson—Arthur Whitelaw—The Love Race—Royal Purple Girls.

PATERSON, N. J.

(Second Half)—Cecilia Weston.

PAWTUCKET, R. I.

(Second Half)—Valentine & Bell—Stevens & Brunell—Harry Stewart Co.—Lew Rice—Espe & Dutton.

PHILADELPHIA, PA.

Keystone—Hector & Pals—May Francis—Billy Hugh & Co.—Fern & Marie.

Wm. Penn (Second Half)—Boy & Boyer—Melinda & Dade—Vaughn Comfort Co.—The Sharrocks.

PITTSBURGH, PA.

Jim Felix—Kamplain & Bell—Three Bernard Girls—Townsend Wilbur Co.—Josephine Harmon—Bobbette Enter—Art Leaming—Lew Nelson Co.

Sheridan Square (Second Half)—Sager Midgeley & Co.—Williams & Dawson—Dayton & Palmer—Anita.

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PITTSFIELD, MASS.

(Second Half)—McDonald & Oakes—Jungle Bungalow—Alexander Elmore—Melody Revue.

PLAINFIELD, N. J.

(Second Half)—Lynch & Zeller—Whalen & McShane—Fields & Fink—Anna Held, Jr.

READING, PA.

(Second Half)—Valdare & Cooke—Furman & Evans—Juvenile Frolics—Allman & Harvey—Three Kirkillos.

SARATOGA, N. Y.

Hardy Bros.—Angel & Fuller—Crane, May & Crane.

SHENANDOAH, PA.

(Second Half)—Hanson Duo—Zelda Santley—North & South—Fancies.

NO. ADAMS, MASS.

Powell—Chester & Devere—Neel McKinley—Four Byron Girls—Emma Raymond Co.

SO. NORWALK, CONN.

Clayton & Clayton—Nan Traveline—Mrs. George Primrose—Reilly & Rogers—Eric Phillips Co.

STAMFORD, CONN.

(Second Half)—Holden & Graham—Bernard & Garry—Dalton & Craig—Trovato—Ruloff & Elton.

STEUBENVILLE, OHIO

Rolfe's Revue.

SYRACUSE, N. Y.

(Second Half)—Great Johnson—Kennedy & Kramer—El Cleve—Dawson Sisters Co.—Bison City Four—Riter & Knappe.

TRENTON, N. J.

(Second Half)—John S. Blondy & Co.—Princess Nai Tai Tai—The Drug Clerk—Hampton & Blake—Justa Marshall Review.

UTICA, N. Y.

Colonial (Second Half)—Clifford & Gray—Jack McGowan—Thornton & Squires—Marine & Martin—Shure Rulowa Co.

WATERTOWN, N. Y.

(Second Half)—Jean Arnold—O'Brien & Josephine—Howard & Brachman—Besser & Irwin—Mildred Andre & Co.

WHEELING, W. VA.

(Second Half)—Samsted & Marion—Helen Moretti—Walmsley & Keating—James J. Morton—Bachman's Band.

WHITE PLAINS, N. Y.

Lynn (Second Half)—Elizabeth Brice—Bessie Rempel & Co.—Les Edwards—Douglas & Earl—Harry Tsuda—Ward Bros.

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WILMINGTON, DEL.

(Second Half)—Alanson—Marion Gibney—Marie & Ann Clark—Butler & Parker—Blanche & Jimmie Creighton—Bronson & Edwards.

YORK, PA.

Opera House (Second Half)—Mammy Jinny Band—Monde—Taylor Howard & Them—Barrys & Wolfords—Jarvis & Harrison.

YOUNGSTOWN, OHIO

(Second Half)—Barret & Farnum—Claudia Coleman—Thank You, Doctor—Roxy La Rocca.

ATLANTA AND BIRMINGHAM

Harry LaMarr & Co.—Janis & Chaplow—Lillian Herlein & Co.—Hunting & Francis—Gossman Sisters & Foley.

BIRMINGHAM AND ATLANTA

Mang & Snyder—Bobbe & Stark—McCormack & Wallace—Hall & Dexter—Jimmy Joys Entertainers.

BATON ROUGE AND SHREVEPORT

Vee & Tully—Hallen & Day—Southern Revue—Howard & Lewis—Hanako Japs.

NEW ORLEANS AND MOBILE

Lynn & Thompson—Gene Morgan—Sampson & Douglas—Pisano & Lindauer—Princess Wahletka.

MOBILE AND NEW ORLEANS

Merritt & Coughlin—Bernard & Merritt—Davis & Sandford—Elm City Four—Longfields.

NASHVILLE AND LOUISVILLE

John Regay & Co.—Fulton & Burt—Gordon & Day.

LOUISVILLE AND NASHVILLE

Elliott & Latour—Flashes from Songland.

TAMPA, ST. PETERSBURG AND ORLANDO

Frank Wilson—Ray, Snow & Norine—Faye & Donnelly—Carlton & Bellew—Dorothy Byton's Revue.

CHARLOTTE AND ROANOKE

Joseph Diskay — Shone & Squires — Movie Masques.

ROANOKE AND CHARLOTTE

The McIntyres—DeGlynn & Adams—Hyams & Evans—Ed Lowry—Seven Brown Girls.

RICHMOND AND NORFOLK

Bob Anderson & Pony—Valerie Bergere & Co.—Green & Parker—Texas Comedy Four.

NORFOLK AND RICHMOND

Tan Araki Trio—Larry Comer—Laces & Ladies—Oscar Lorraine.

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NASHVILLE, TENN.

Van & Tyson—Dorothy Ramer—Princeton Five.

CHATTANOOGA AND KNOXVILLE

The Brills—The Rozellas—Melody & Steps—Smiling Billy Mason—Holman Bros.

WINSTON SALEM, N. C.

(Second Half)—Cornell, Leona & Zippy—Combe & Nevins—Robt. Reilly & Co.—Rena Arnold & Co.—Wilfred DuBois.

WEST PALM BEACH AND MIAMI

Beege & Quepee—Jack Sidney—Gilfoyle & Lange—W. & M. Rogers—Burt & Holtsworth.

GREENVILLE AND AUGUSTA

Charles Ledegar—Brown & Lavell—Browning & Davis—Embs & Alton—Dolly Davis Revue.

JACKSONVILLE AND SAVANNAH

Dixon, Lynch & Cins—Davis & Bradner—John R. Gordon & Co.—Leo Beers—Alva DeRoss & Co.

SAVANNAH AND JACKSONVILLE

Genaro & Gold — Dixie Hamilton — Hal & Francis—Shriner & Fitzsimmons—Kavanaugh & Everett.

MARCUS LOEW CIRCUIT

Week of April 16, 1923

NEW YORK CITY

American (First Half)—Dooley & Ioleen—Fletcher & Pasquale—Celia Weston & Co.—Moran & Weiser—Dawson, Lanigan & Covert—Faber & McGowan—Senator Murphy. (Second Half)—Michon Bros.—LaHoen & Dupreece—Emily Darrell—Stars Record—Berdie Kraemer—Jordan Saxton & Co.—Lehr & Kennedy.

Orpheum (First Half)—Toto Hammer & Co.—Hidden Voices—Casey & Warren—Alex. Hyde's Orchestra. (Second Half)—A Day at Coney Island—Toomer & Day—Townes & Franklyn—Normandie Girls.

National (First Half)—Pederson Bros.—Carey, Bannon & Marr—Toomer & Day—Harrington & Green—Homer Girls & Co. (Second Half)—Australian Delsos—Covan & Thompson—Helm & Lockwood Sisters—Van & Vernon.

Greeley Square (First Half)—Faynes—Scott & Chrystie—Jack Hallen & Co.—Harry Rose—Diaz Monks. (Second Half)—Boland & Knight—Let's Go—Barry & Lancaster—Eicko & Keyo.

Delancey Street (First Half)—Australian Delsos—Wyeth & LaRue—LaHoen & Dupreece—Eddie Nelson—Five Normandie Girls. (Second Half)—Dawson, Lanigan & Covert—Scott & Christie—Jack Hallen & Co.—Amoros & Jeanette—Pederson Bros.

Boulevard (First Half)—Delbridge & Gremmer—Will. Stanton & Co.—Geo. Morton—Ishakawa Japs. (Second Half)—Three Anrims—Wyeth & LaRue—Herbert Ashley & Co.—Phil. Baker—Alexander Girls & Co.

State (First Half)—Berdie Kraemer—Eddie Clark & Co.—Ed. Blondell & Co.—Townes & Franklyn—Long Tack Sam & Co. (Second Half)—Jessica Zack & Co.—Grey & Byron—McCoy & Walton—Long Tack Sam & Co.

Avenue B (First Half)—Hidden Voices—Night School—Bert Hanlon—Ling & Long. (Second Half)—Dina Monkeys—Chick & Tiny Harvey—Senator Murphy—Naomi & Brazilian Nuts.

Lincoln Square (First Half)—Reck & Rector—Al. & Mabel Joy—Herbert Ashley & Co.—Van & Vernon—Hite, Reflow & Co. (Second Half)—Kerwis, Krayona & Co.—Celia Weston & Co.—Ed. Blondell & Co.—Eddie Nelson—Moran & Weiser.

Victoria (First Half)—Three Anrims—Flo & Ollie Walters—Grey & Byron—Phil. Baker—Alexander Girls & Co. (Second Half)—Reck & Rector—Phil. Davis—Will. Stanton & Co.—Sossman & Sloane—Homer Girls & Co.

BROOKLYN, N. Y.

Palace (First Half)—Frear, Baggott & Frear—Hein & Lockwood Sisters—Naomi & Brazilian Nuts. (Second Half)—Fletcher & Pasquale—The Night School—Bert Hanlon—Lew & Gene Archer.

Metropolitan (First Half)—Wyoming Duo—Jordan Saxton & Co.—Moss & Frye—Dinus & Belmont Revue. (Second Half)—Ishakawa Japs—Marcelle Fallet & Co.—Faber & McGowan—Moss & Frye.

Gates (First Half)—A Day at Coney Island—Phil. Davis—Joseph E. Bernard & Co.—Amoros & Jeanette—Let's Go. (Second Half)—Duponts—Flo & Ollie Walters—Casey & Warren—Alex. Hyde's Orchestra.

Fulton (First Half)—Kerwis Krayona & Co.—Eddie & Grace—Old Timers—Sossman & Sloane—Eicko & Keyo. (Second Half)—Kara—Hidden Voices—Joseph E. Bernard & Co.—Geo. Morton.

Astoria (First Half)—Kara—Marcelle Fallet & Co.—Fred. C. Hagan & Co.—Lehr & Kennedy—Emily Darrell—Stars Record. (Second Half)—Hashi & Osai—Delbridge & Gremmer—Harry Rose—Mason & Cole Revue.

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BOSTON, MASS.

Orpheum—Ford & Price—Howard & Ross—Skelly & Helt Revue—Fisher & Sheppard—J. Rosamond Johnson & Co.

BUFFALO, N. Y.

State—Nestor & Vincent—Herman Berrens—Dobbs, Clark & Dare—Marston & Manley—Josie Flynn's Minstrels.

HOBOKEN, N. J.

Loew's (First Half)—The Duponts—Covin & Thompson—Reed & Solman—Fox & Burns—Lou & Jean Archer. (Second Half)—Ling & Long—Sully & Kennedy—Dancing Shoes.

MONTREAL, CAN.

Loew's—Alvarez Duo—Jean Boydell—Maley & Singer—Mr. & Mrs. N. Phillips—Clark & O'Neill—Dance Dreams.

NEWARK, N. J.

State—Monroe & Grant—Conroy & Howard—Black & O'Donnell—Frank Fay & Co.—Evelyn Phillips & Co.

OTTAWA, CAN.

State—Maurice & Girlie—May McKay & Sisters—Barr, Mayo & Renn—Adler & Dunbar—Baraban Grohs & Co.

PROVIDENCE, R. I.

Emery (First Half)—McGlynn & Sully—Laurie Ordway & Co.—Jack Powell Sextette. (Second Half)—Reo & Helmar—Ford & Goodrich—Louise Carter & Co.—Frank Gaby.

SPRINGFIELD, MASS.

Broadway (First Half)—Reo & Helmar—Ford & Goodrich—Frank Gaby. (Second Half)—McGlynn & Sully—Laurie Ordway & Co.—Jack Powell Sextette.

TORONTO, CAN.

Yonge Street—Prevost & Goelet—Stevens & Laurel—Overholt & Young—Jarrow—Greenwich Villagers.

CHICAGO KEITH OFFICE

Week of April 15, 1923

CINCINNATI, OHIO

Palace—Nippon Duo—Mildred Manley—Ward Baker Co.—Barnum Was Right—J. Thompson—Harry Bewley Co.

CLEVELAND, OHIO

Hippodrome—Herb. Lloyd Co.—Mahoney & Cecil—Stanley & Wilsons—Morgan & Gates—Klass, Manning & Klass.

CRAWFORDSVILLE, IND.

Strand (Second Half)—Inez Hanley—Taylor & Bobbe—Gene & Mignon.

DAYTON, OHIO

Keith's (First Half)—La Palarica 3—Phina & Co.—Four Tamakis. (Second Half)—Dainty Marie—Christy & Bennett—Marie Tallman Co.

DETROIT, MICH.

La Salle Garden (First Half)—Rose O'Hara—Green & Burnett—Alt & Kent—Sunshine Kiddies. (Second Half)—Edwards & Lamond—Lynn & Lockwood—Phina & Co.

EVANSVILLE, IND.

Victory—Taylor & Bobbe—Inez Hanley.

FT. WAYNE, IND.

Palace (First Half)—Edwards & Lamond—Black & O'Donnell—Marie Tallman Co. (Second Half)—Green & Barnett—Four Erratas.

HUNTINGTON, IND.

Huntington—Allen & Kent.

INDIANAPOLIS, IND.

Palace—Baggott & Sheldon—Maxfield & Golson—Songs & Scenes—Cunningham-Bennett Co.—Mills & Duncan—Lucy Bruch.

KOKOMO, IND.

Strand (First Half)—The Nelsons—Inez Hanley—Quinn & Caverly—Royal Ventian Five. (Second Half)—Toyland—Pair of Deuces.

LEXINGTON, KY.

Ben Ali (First Half)—J. & Harry Shields—Shannon & Gordon—Dainty Marie—Harry Gilbert—Ross, Wyse & W. (Second Half)—Bayes & Speck—Sylvester & Vance.

LIMA, OHIO

Fauret Opera House (Second Half)—Three Madcaps—Black & O'Donnell—Rose O'Hara—Tango Shoes.

MIDDLETOWN, OHIO

Gordon—La Palarica Three—Mabel Harper Co.

LOUISVILLE, KY.

Keith's (First Half)—Three Madcaps—Christy & Bennett—Black Eyed Susans. (Second Half)—Four Volunteers—Ross, Wyse & Wyser.

PADUCAH, KY.

Orpheum (First Half)—Four Volunteers—Sylvester & Vance. (Second Half)—Black Eyed Susans—Ethel Parker & Boys.

RICHMOND, IND.

Murray (First Half)—Girl From Toyland—Al Fields Co.—Gene & Mignon. (Second Half)—Haunted Violin—Hart, Wagner & Ellis.

TERRE HAUTE, IND.

Liberty (First Half)—Haunted Violin—Newport, Stirk & P. (Second Half)—Bellclaire & Frances.

WESTERN VAUDEVILLE

Week of April 15, 1923

CHICAGO, ILL.

Majestic—The Earls—Gaffney & Walton—Bird Cabaret—Armstrong & Phelps—Revue Resplendent—Les Gellis—Lambert & Fish—Girton Girls.

(*Continued on page 29*)

JUST OUT

McNALLY'S BULLETIN No. 8

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Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

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4 CHARACTER COMEDY SKETCH. A scream from start to finish.

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12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.

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BIG BOOKINGS FOR SUMMER

The Ray Miller, Inc., officers report that the bookings for the coming month and all through the summer are heavier than they expected. For the month of April the offices will supply orchestras for twenty-five dances.

At Ray Miller's Paradise Dance Hall, in Newark, business has improved steadily. Miller has adopted a novel departure for a place of this kind. From 8 until 10 p. m. he stands at the entrance downstairs and greets the couples as they come in, calling them by name if possible. From ten on he directs the orchestra. He also has inaugurated several novelties, running a "Home" night last Tuesday in conjunction with the song "Home," which was written by Billy Fazioli, his pianist, and Ray Klages, also connected with Paradise.

In line with Miller's intention to open a chain of dance halls he has leased the dance hall at Pleasure Seekers' Beach, Bridgeport, Conn., for the summer. The dance hall is one of the largest in that part of the country, being 184 feet wide by 318 feet long, capable of accommodating six thousand people. Two orchestras will be used, a twelve-piece combination under the leadership of Mike Speciale and a five-piece jazz band. Miller will open the hall on May 16.

HAVANOS IN NOVEL ACT

Lt. Ferdinandos' Havana Orchestra opened last week in Newark, at Proctor's Theatre, presenting one of the most novel acts ever seen on the vaudeville stage. The men were costumed in Tuxedo with red sashes about their waists, the stage setting depicting the veranda of the Hotel Seville, Havana, with the harbor and Moro Castle in the background. The lighting effects are subdued and in keeping with the act, the whole being admirably staged. Leo J. LaBlanc staged the effect.

Lt. Ferdinandos has a novel combination of sixteen musicians, known both in this country and in Cuba, having played at the exclusive Hotel Seville in the latter country for several months. The act will shortly be seen in and around New York.

DI VITO BAND IN NEW YORK

Di Vito's Orchestra, a nine-piece combination under the leadership of Michael S. Di Vito was in New York last week to arrange for summer work. They recently completed an all winter dance tour of one-nighters through New England, and played the last half, the week before last, at the Jefferson Theatre here, working with Stevers and Lovejoy. James W. Brennan is the business manager for the band which is one of the best combinations in New England.

GOLDEN AT HAMILTON

Ernie Golden returned to the Hamilton this week at the request of the management and patrons, playing an entire week although this is only a split-week house. Golden received spectacular billing and was made a big feature attraction. In his act this week he has replaced his original composition, "Chinese Charlie" a number in which he uses a novel scene depicting night life in the Chinese section of an American city.

LUBI TO PLAY ON BERKSHIRE

Joseph Lubi, directing an orchestra of twelve men, has been engaged to furnish the dance music on the S. S. Berkshire, of the Hudson Navigation Company. There are three other ships on the line but these use three or four piece combinations. The ships are already running but the orchestras do not start on board until late in May.

ORCHESTRA NEWS

BENNETT BACK FROM ENGLAND

Robert Bennett, leader of the Troccoraggers, a Paul Specht organization, and the other seven members of this orchestra, returned from England on the *Olympic* last Thursday after a long engagement at the Trocadero Restaurant in London. Bennett reports that English musicians are twenty-five years behind the times in the field of dance music and lok upon the American invasion with consternation, for they see no way of schooling themselves to compete.

As Bennett sees the situation, the Englishman's inability to conform to present day dance standards is due almost entirely to the latent English love of the established order of things. England is far from a progressive country and what was good enough for his father, and father's father before him is good enough with him. This does not hold true of the younger, dancing generation, who desire to dance to American tunes played the American way, the result being an impasse between the British public and the British musicians.

LEVIATHAN ORCHESTRA OPENS

The S. S. Leviathan Orchestra, Nelson Maples director, and presented by Paul Whiteman, Inc., opened Monday at the Alhambra Theatre and scored a great hit. Fourteen men are used in the act, many of them doubling on several instruments. Besides these, five members of the orchestra sing, four of them doing quartette work and one of them, Morton Downey, singing several tenor solos. Keith Pittman, doubling on several bass instruments, clowns with the quartette, adding a few laughs to the act. The act is reviewed elsewhere as a new act. The act will appear at the Royal Theatre next week.

FRYE FOR ATLANTIC CITY

Charles Frye, the Philadelphia Orchestra Leader, was in New York last week making arrangements for his summer season. Frye will return to the Million Dollar Pier, Atlantic City, on June 16, and will remain there for the rest of the summer, until after the Atlantic City Carnival. Frye has also booked a Benson orchestra to open at the same time, so that the personnel at the pier during the coming summer will be practically the same as last year.

RUSSELL MORGAN MARRIES

Russell Morgan, trombonist with Paul Specht's Orchestra, was married last week to Miss Elva Irving, formerly of Philadelphia, at the home of the bride in that city. Morgan's home is in Wilkes-Barre, Pa.

Harold Saliers, banjoist with the same orchestra, received word last week from his wife, in Tiffin, Ohio, that she had presented him with a six pound baby girl.

AKST AT SIX[illegible]Y CLUB

Harry Akst's Orchestra is appearing every Saturday night at John Rumsey's Sixty Club. The personnel of the orchestra is as follows: Harry Akst, piano; Benny Krueger, saxophone; Gene Fosdick, saxophone; Eddie Davis, violin; Jerry Friedman, Violin; Alex Drasein, violin; Frank Capie, banjo; Eddie Salvatore, bass; and Harry Rosenberg, drums.

MELODY BOYS SIGN

The California Melody Boys, under the leadership of George Browne, have been engaged to appear at the Nightingale, 48th street and Broadway. This is a six-piece combination that has been furnishing the music at the Ambassador in Greenpoint.

FRANKLIN IN ATLANTIC CITY

Joseph B. Franklin left for a three day trip to Atlantic City last week to complete negotiations which he had pending to place several orchestras in cafes, hotels and cabarets there.

WADSWORTH SAILS SATURDAY 4

Wheeler Wadsworth and his orchestra will Sail Saturday, April 14 on the S. S. George Washington, being the first Whiteman orchestra to sail on the Shipping Board boats. On the same day a smaller combination under the direction of J. Lehman, will sail on the S. S. Western World of the Munson line.

Ernest Cutting, of the Whiteman offices, sailed from England on the S. S. President Roosevelt, April 5 and will arrive in this country the latter part of this week.

Louis Pizzo, directing Paul Whiteman's Havana Orchestra is playing at the Pavilion Royal on Saturdays and Sundays.

ORCHESTRAS AT N. V. A. BALL

Following the show at the N. V. A. ball last Friday evening three vaudeville orchestras played for the dancing, these being Harry Stoddard, Ernie Golden and Harold Stern. All three alternated, the music being continuous. In spite of the immense size of the 22nd Regiment Armory where the Washington Heights Ball was held, none of the orchestras had any difficulty in making themselves audible, although the largest was of ten pieces only.

MIELE FOR VAUDEVILLE

Jack Miele, and his orchestra, now putting in their sixth month at the Ritz of Harlem will open in vaudeville soon, playing with an act and keeping on with their work at the cabaret. Bob Schaeffer, the song writer, is interested in the orchestra, and sings several numbers each night, while the orchestra plays his accompaniment.

PARAMOUNT AT ROOF GARDEN

The New York Paramount Orchestra is now playing at the Italian Roof Garden, Criterion Restaurant, in London, and has become one of the established American orchestras in England. Christopher Bishop, the leader of the combination and also business manager for several of his combinations playing dance engagements, was widely quoted in English papers on the American style of dance music at the time prior to Paul Whiteman's arrival.

PARAMOUNT PLAYERS ENGAGED

The Seven Palais Paramount Players opened in Pleasure Park, Evansville, Indiana last week. The orchestra is under the direction of Harold Troy and is one of the best combinations of musicians in the west.

They are engaged for the entire season at Danceland, after having played all winter on the Keith circuit.

LANIN FOR THIRD YEAR

Contrary to published reports Sam Lanin will not close at Roseland this Summer. Although Lanin himself will not play at Roseland one of his smaller orchestras will not close at Roseland this Summer. Plans for the Fall season have not yet been completed but it is probable that Lanin and his orchestra will play at Roseland for their third successive year.

SELVIN CLOSING

Benny Selvin and his orchestra, after having played at the Boardwalk, one of the Selvin chain of restaurants, for six months, will close there the end of this month. Selvin has been working for the Selvin interests without a halt for the past few years, using combinations of various sizes. He has not yet announced his future plans.

SULLIVAN WITH "KELLY" SHOW

George Sullivan, directing a five piece combination, is furnishing incidental music for "Little Nellie Kelly" the George M. Cohan show now playing at the Liberty Theatre. Arthur Hayes is the featured member of the organization.

DONNOLLY PLAYS ALDA'S PART

While closing a window in her dressing room at Moss' Coliseum theatre last week, De Lyle Alda smashed her finger and injured it to such an extent that she fainted, and after regaining consciousness, had to be taken home. As it was too late to get an act to fill, an announcement about the accident was made before the act went on, to the audience, and that in order to give them an idea of what the act was all about, James Donnolly, of Tierny and Donnolly, would play both his own and Miss Alda's parts. Donnolly did this so successfully playing both roles in tuxedo, jumping from one part of the stage to another in order to read Miss Alda's lines properly, that the act was a sensation. The remarkable part of Donnolly's stunt is the fact that he had never read the lines before.

During the afternoon, one of the dancers in the same act had sprained his ankle, and Frank Ellis, of Walsh and Ellis, who were on the bill, jumped into the role on two minutes' notice, and read the lines and did a specialty dance. Miss Alda and the boy recovered sufficiently to return to work the next day.

KEMMLER IN PITTSBURGH

Kemmler's Orchestra is rising to prominence in the dance field in Pittsburgh and have become one of the best known orchestras in that city. Kemmler has been identified with dance orchestras for the past fifteen years both as leader and violinist. At the present time negotiations are pending with several of the larger talking machine companies for this orchestra to make records. In the combination, besides Mr. Kemmler, are James H. Prophater, piano; George O'Neil, trumpet; and Samuel McCaughey, drums and xylophone.

FULL WEEKS FOR ORCHESTRAS

Vincent Lopez and his Pennsylvania Orchestra will play a full week at B. S. Moss' Coliseum Theatre, beginning April 16. This will be the first time any act has played a full week in that house.

Ernie Golden is playing a full week at Keith's Hamilton this week, in conjunction with "All-Nationality Week." Golden changes his programme of numbers every day, to suit the nationality being celebrated.

ROGERS AND DONNELLY CLOSING

Rogers and Donnelly will close a long vaudeville season the last of this month. Ralph Rogers of the team, who is an Italian eccentric comedian, has the credit of being one of the first Italian comedians to finely dress the character. He first appeared in an English walking suit about six years ago.

SUES THURS.—DIVORCED SAT.

CHICAGO, April 7.—The divorce mill does not always grind slowly. Gussie Bier obtained a divorce from Harry W. Fisher in Chicago in brief time the last week in March. Her suit was filed on Thursday and her divorce granted the following Saturday. Leon A. Berezniak was the attorney.

RIESENFELD AT PALACE

Hugo Riesenfeld and his orchestra opened at the Palace Theatre Monday for a week's engagement, Reisenfeld giving practically the same repertoire of "Classical Jazz" that he presented and inaugurated at the Rialto Theatre.

REED BACK FROM PANAMA

Doc Reed and his White Way Orchestra have just returned from a six month's engagement at Ciro's Cafe, Panama, where they had been booked by Frank Silvers. They will open shortly in Atlantic City.

HALLETT ORCHESTRA IN ACT

Mal Hallett, through his office, has placed a six-piece combination under the direction of Carl Berger to open with Gretchen Eastman in vaudeville within the next two weeks.

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Completing a Most Pleasant and Successful Vaudeville Season on the B. F. Keith Circuit. Thanks to Our Personal Representatives, MORRIS AND FEIL

VAUDEVILLE BILLS

(Continued from page 27)

Kedzie (First Half)—A Pair of Deuces—Keno, Keyes & Melrose—Williams & Clark—La Graciosa. (Second Half)—Lawton—Annabelle—Bender & Armstrong—Reddington & Grant.

American (First Half)—Barnett & Leonard.

Lincoln (First Half)—Reddington & Grant—Gladys Delmar & Band. (Second Half)—Olive & Mack.

Englewood (First Half)—Coulter & Rose—Favorites of the Past—Margaret Young. (Second Half)—Hugh Johnston—Margaret Young—Cevene Troupe—Earl & Rial Revue.

ABERDEEN, S. D.

Orpheum (April 21 and 22)—Mack & Salle—Richardson Bros. & Cherry—Trenell Trio.

BLOOMINGTON, ILL.

Majestic (First Half)—Wilbur & Adams—Primrose Four—The Golden Bird. (Second Half)—Wilson-Aubrey Trio—Will J. Ward—Favorites of the Past.

BOONE, IOWA

Lyric—Fagg & White.

CHAMPAIGN, ILL.

Jack Hughes Duo—Hammond's Whiteway Orchestra—Frank Devoe & Co.—Collins & Hart—Willie Higgie.

DAVENPORT, IOWA

Emma Carus & Co.—Three Weber Girls.

DUBUQUE, IOWA

Majestic—Natalie Harrison & Co.—Gorman Bros.

FARGO, N. D.

Grand (First Half)—Mack & Salle—Richardson Bros. & Cherry—Trenell Trio. (Second Half)—The Skatells—Rose & Thorn—Stuart Girls—Tuscano Bros.

FT. MADISON, IOWA

Columbia—Harry Garland—Olive & Mack—Three Weber Girls.

GALESBURG, ILL.

Orpheum (First Half)—Christie & Bennett—Four Rubini Sisters. (Second Half)—Raymond Wilbert—Chamberlain & Earle—Dan Fitch Minstrels.

GRAND ISLAND, NEB.

Majestic (Sunday)—Miller, Packer & Sels—Bobby Brewster & Co. (April 19, 20 and 21)—Brady & Mahoney—Sylvia Dayne & Co.

GREEN BAY, WIS.

Orpheum—Jerome & France—George & Paul Hickman—Three Melvin Brothers.

JOLIET, ILL.

Orpheum (First Half)—Lawton—Desley Sisters & Co. (Second Half)—Jack Roshier & Muffs—Roscoe Ails—Kate Pullman & Co.

JOPLIN, MO.

Electric (First Half)—Eary & Eary—Moore & Fields. (Second Half)—Joe Allen—Broderick Wynn & Co.

KANSAS CITY, KAN.

Electric (First Half)—Paul Rahn & Co.—Three Alex. (Second Half)—Foch Four.

KANSAS CITY, MO.

Globe (First Half)—Arch Woody—Sterling & Gold—Broadway to the Bowery. (Second Half)—Mason & Scholl—Levere & Collins—Bobby Brewster & Co.—Tyler & Crolius.

LA CROSSE, WIS.

Rivoli (Sunday, Monday and Tuesday)—The Skatells—Rose & Thorn—Stuart Girls—Tuscano Bros.

LEAVENWORTH, KAN.

Orpheum—Mason & Scholl—Levere & Collins—Foch Four—Tyler & Crolius—Wiki Bird & Co.

LINCOLN, NEBR.

Liberty (First Half)—Miller Packer & Sels—Bobby Brewster & Co.—Silver Duval & Kirby—Jim. (Second Half)—Hackett & Beach.

MADISON, WIS.

Orpheum (First Half)—Jack & Jessie Gibson—Ray & Edna Tracy—Varsity Quartette—Niobe—Minstrel Monarchs—Stella Mayhew. (Second Half)—The Florenis—Volano Gamble—Fireside Reveries—Spencer & Williams—Dancing Kennedys.

MARSHALLTOWN, IOWA

Casino—Lubin & Lewis.

MILWAUKEE, WIS.

Majestic—Zelda Bros.—Evans, Mero & Evans—Johnny's New Car—Billy Miller & Co.—Leona Hall Revue—Frank Farron—Lady Alice's Pets.

MINNEAPOLIS, MINN.

Seventh Street—Dave & Tressie—Thelma—Harry Holman & Co.—Birds of Paradise—Great Lester—McGoods, Lenzen & Co.—Hager & Goodwin.

NORFOLK, NEBR.

Auditorium (Sunday)—Silver Duval & Kirby. (April 20 and 21)—Cervo & Moro—Mack & Velmar.

PEORIA, ILL.

Orpheum (First Half)—Dallas Walker—Roscoe Ails, Kate Pullman & Co.—Wilson-Audrey Trio. (Second Half)—Middleton & Spellmeyer—Primrose Four.

QUINCY, ILL.

Orpheum (First Half)—Raymond Wilbert—Chamberlain & Earle—Dan Fitch Minstrels. (Second Half)—Christie & Bennett—Four Rubini Sisters.

RACINE, WIS.

Rialto—France & Jerome—Frank & Ethel Halls—Coulter & Rose—La Graciosa.

ROCKFORD, ILL.

Palace (First Half)—The Florenis—Voland Gamble—Fireside Reveries—Spencer & Williams—Dancing Kennedys. (Second Half)—Jack & Jessie Gibson—Ray & Edna Tracy—Stella Mayhew—Minstrel Monarchs—Niobe.

ST JOE, MO.

Electric (First Half)—Francis Ross & DuRoss—Monte & Lyons—Crystal Bennett & Co. (Second Half)—Sinclair & Gray—Arch Woody—Miller, Packer & Selz.

ST. LOUIS, MO.

Columbia (First Half)—Wheaton & Boyd—Frank & Ethel Halls—Seymour & Jeanette. (Second Half)—Lester Raymond & Co.—Whiting & Dunn—McKinley Sisters—Harry Garland.

Rialto (First Half)—Ward & Dooley—Jack Hughes Duo—Cevene Troupe—Ned Nestor & Co. (Second Half)—Rodero & Brown—Williams & Clark—Four Tamakis.

Grand Opera House—Grace Ayers & Bro.—Stanley, Tripp & Mowatt—Bob Murphy—Weir & Crest—Raymond Bond & Co.—Stanley Chapman—Henry Catalano & Co.—Alexandria—Page, Hack & Mack.

SIOUX CITY, IOWA

Orpheum—(First Half)—Love Sisters—Marry Me—Milt Collins. (Second Half)—Big Jim—Frank Whitman—Renee Roberts & Band—Pierce & Ryan.

SOUTH BEND, IND.

Palace (First Half)—Petty Reat & Bro.—Tango Shoes—Emma Carus & Co. (Second Half)—John & Nellie Olms—Wells & Winthrop—Schwartz & Clifford.

SPRINGFIELD, ILL.

Majestic (First Half)—John & Nellie Olms—Stars of Years Ago—Rodero & Brown—Will J. Ward—Collins & Hart. (Second Half)—Chandon Trio—Ward & Dooley—Autumn Trio—Jarvis Revue—Ned Nestor & Co.

SPRINGFIELD, MO.

Electric (First Half)—Joe Allen—Broderick Wynn & Co. (Second Half)—Eary & Eary—Moore & Fields.

TERRE HAUTE, IND.

Hippodrome—Autumn Trio—Hammond's Whiteway Orchestra—Schwartz & Clifford—Chandon Trio—Willie Higgie.

TOPEKA, KANS.

Novelty (First Half)—Mason & Scholl—Levere & Collins—Foch Four—Tyler & Crolius. (Second Half)—Paul Rahn & Co.—Silver, Duval & Kirby—Monte & Lyons.

"CAPTAIN AND KIDS" AGAIN

Gus Hill and George M. Gatts have made arrangements whereby the Walfred Amusement Company will send on tour the cartoon comedy, "The Captain and the Kids" again next season. This attraction which has always been produced in the past by Hill alone was not on tour the past season.

"FOLLIES" GIRLS RETURNS

Phoebe Lee and Helen Worthing, the two "Ziegfeld Follies" girls who took Palm Beach by storm when they went there on their winter vacation, returned to the cast of the show at the New Amsterdam Theatre.

"AS YOU LIKE IT" CAST

The full cast for the American National Theatre's production of "As You Like It," which opens at the Poli Theatre, Washington, next Monday, prior to coming to the Shubert Theatre on April 23, was made last week. The cast as to characters is: The Duke, J. Malcom Dunn; Duke Frederick, John Craig; Amiens, Frank Aroundel; Jacques, A. E. Anson; Le Beau, Edgar Norton; Oliver, Jerome Lawler; Jacques de Bois, Walter Abel; Orlando, Ian Keith; Adam, Arnold Lucy; William, Percival Vivian; Touchstone, Ernest Lawford; Silvius, William Williams; Corin, John S. O'Brien; Rosalind, Marjorie Rambeau; Celia, Margalo Gillmore; Phoebe, Gwyneed Vernon; Audrey, Hortense Alden. Percival Vivian is the general stage manager and is assisted by Earl Redding. The costumes and settings for the production are being furnished by Lee Simonson, art director of the Theatre Guild.

FORMER ACTRESS SUES

Edith Williams Draper, former actress, who appeared in "Apple Blossoms" and other Dillingham productions, filed suit for divorce last week against her husband Paul Draper, tenor soloist and grandson of the late Charles A. Dana. The papers filed in the Supreme Court are sealed and allegations made by Mrs. Draper could not be learned.

Miss Williams came here from London about six years ago and married Mr. Draper in May, 1920. Paul Draper has appeared as soloist with the Boston and Philadelphia Symphony Orchestras and is noted as a German lieder singer. He is the son of Dr. William H. Draper.

EQUITY PRAISES DRESDEN

The Equity Deputy Report last week contained a laudation of A. L. Erlanger and Alfred E. Aarons, complimenting them in profuse terms for having given the comfort of the actor a thought in the construction of the Dresden Theatre, the rejuvenated Ziegfeld Roof.

The new dressing rooms installed are spacious and commodious. They proved such a revelation to the members of "Cinders" that they could not restrain themselves from forwarding the good news to their organization, who promptly dispatched a letter of appreciation to Messrs. Erlanger and Aarons thanking them for their interest in the comfort of the players.

NEW TITLE FOR INCE FILM

The title of the drug picture based on the life of Wallace Reed which Thomas H. Ince will produce will not be "The Living Dead." Arthur C. Aiston recently notified Ince that he had a play by Louise Curtis Brown of that title which was copyrighted on November 8, 1917. Ince replied to Aiston that he knew nothing of the play, but having been advised, would change the title of the picture. The Aiston play is not based on the drug evil, but is a melodrama which he will produce next season.

TOM POWERS FOR STOCK

Tom Powers, who closed his engagement with "Why Not" at the Equity-Forty-Eighth Street Theatre last Saturday night has been engaged by Stuart Walker to appear with his dramatic stock company at the Murat Theatre, Indianapolis for four weeks beginning May 7. Powers will appear with the stock company in "Rollo's Wild Oats," "Banco" and "Why Not."

BUT TWO OF ORIGINAL CAST LEFT

Only two of the original members of the cast of "Pride," a comedy drama by Thompsou Buchanan, now in rehearsal, which will be produced by Oliver Morosco, are left. Hilda Spong, who was to have been featured in the play which was formerly called "Mon Papa," withdraw last week, leaving only Bob Fisher and Juliette Day, as the only original selections. Besides them in the cast are: William Austin, Dorothy Slaytor, Herbert Belmore, Eugene Redding, Herman Lieb, Harold Van Rensslair, Camille Dalberg, Fred Martelle, Beach Cooke, Kenneth Dana, Mary Fisher, Claire Greenwood, and Jane Hope. Morosco intends bringing the play into the Morosco Theatre at the end of this month, following the four-week stay of "The Wasp."

FARRAR HEARING POSTPONED

Justice O'Malley in the Supreme Court has ordered a stay of all proceedings in the divorce suit of Geraldine Farrar against Lou Tellegen until April 20.

Stella Larrimore, meanwhile will take an appeal to the Appellate Division from Justice O'Malley's decision refusing a jury trial in order to clear her name, which was brought into the divorce proceedings. Miss Larrimore was identied as a "Miss S. L.," as one of three corespondents.

Justice O'Malley's order automatically postpones the final hearing before Referee Thomas H. Mahoney until April 20, or until Miss Larrimore's appeal has been argued.

Miss Larrimore appeared in Tellegen's last starring vehicle "Don Juan," which played a short engagement at the Garrick Theatre.

FLORENCE REED FOR STOCK

Florence Reed who closed in "Hail and Farewell," a play by William Hurlbut, at the Morosco Theatre on March 24, has changed her plans regarding sailing for Europe shortly and will appear as a guest star with the Henry Duffy Players for three weeks. Miss Reed will appear in "Hail and Farewell" at the Academy of Music, Baltimore; Pit Theatre, Pittsburgh and President Theatre, Washington. She will open her engagement in Baltimore next Monday.

WOODS TO DO THE NEXT

Al H. Woods declares that he and not the Selwyns will produce the next edition of "Potash and Pearlmutter" which will be based on the radio subject next season. Woods says that he only turned over the "P and P" production rights for "Partners Again" to the Selwyns but kept future production rights for himself. He expects to make the new production late in the Fall with Barney Bernard and Alex Carr playing the title roles.

JARVIS SELLS BOOK RIGHTS

Sidney Jarvis completed a deal last week whereby he sold to Joseph Schenck the motion picture rights to the novel "Love and Diana," by Concordia Merrill. One of the Talmadge sisters will be starred in the film, which will be produced in the near future.

Jack Walsh & Co.

What *N. Y. Clipper* Says: Jack Walsh and Company were another comedy treat of the bill in a tabloid musical comedy, "Little Miss Sunshine." Walsh is a sort of pocket edition of the late William Dooley, and gets over his comedy stuff with punch and pep.

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ENRICO RASTELLI

THE WORLD'S WONDER

RIVERSIDE, NEXT WEEK, APRIL 16

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DEATHS

Ed. C. Warner, general agent and traffic manager of the Sells-Floto Circus died suddenly at the Palmer House, Chicago, early Tuesday morning, April 3rd, from stomach trouble.

Mr Warner was born in Rochester, N. Y., forty five years ago and was the General Agent of the Norris and Rowe Circus, having been appointed to that position when quite a young man and after piloting this show successfully for several years, he went to the Sells-Floto Circus as special representative ahead for H. H. Tamenn one of the owners and later became General Agent and continued in that capacity for several years and left to pilot the Pelack Bros. Enterprises and when the Muggivan-Ballard Interest purchased the Sell-Floto Circus Mr. Warner was again engaged for his former position and held same to his death.

In Memory of my dear Father

LEOPOLD FREED

who died April 3, 1923

JOE FREED

May his soul rest in peace.

Mr. Warner was considered one of the best General Agents and Traffic Managers in the business, he had a very wide acquaintance with practically all of the Railroad Agents in U. S. and Canada, and every one with whom he came in contact spoke in the highest terms of his business methods. Mr. Warner was buried with full Masonic Honors by the Columbian Commandery, Chicago, Thursday, April 5th. He was a member of the Pacific Lodge of Masonry, New York, and besides his lodge's there were several beautiful Floral Offerings from his many friends. The Sells Floto Circus which opened at the Coliseum, Chicago, April 7th, arrived in town early in the week from winter quarters, Peru, Ind. and the entire Company along with a great many show Folks attended the services.

Miss Maggie Le Clair, vaudeville actress, died Sunday, April 8th, in St. Michael's Hospital, Toronto, Canada, of pneumonia at the age of 63 years.

She made her first stage appearance in 1879 in an act known as the St. Clair Sisters. She later toured the United States and Canada with her husband as "Casey and St. Clair." When taken ill, Miss St. Clair was appearing at a local theatre in Toronto, with a troupe of former vaudeville headliners.

Harry Van Cleve died in Prescott, Arizona, on Saturday, April 17, after several years' illness with tubercular trouble. When last seen in vaudeville, he had been doing the act with his mule, known as "Van Cleve and Pete." For many years, the sact was called "Van Cleve, Denton and Pete," the other human in the act being his late wife. He was fifty five years old.

ENRICO RASTELLI

Theatre—*Palace.*
Style—*Juggling.*
Time—*Fifteen minutes.*
Setting—*Full stage.*

Rastelli is assisted by a man and woman in evening dress, while he himself is clad in yellow silk blouse and knickerbockers, and works against a background of red plush curtains, rich but modest and in good taste.

Whatever he does, he accomplishes without a moment of stalling, with sufficient confidence, and unusual finesse, in fact, almost remarkable finish. He did a minimum number of tricks with a maximum amount of showmanship, evidently having learned a few things and learned them well. The flash, and attempt to impress the audience was noticeably absent and not one of the faults of this offering.

He opened by juggling some sticks, apparently simple, and later used a rubber ball about three inches in diameter, with the sticks. The ball was frequently balanced on one of the sticks, etc., as well as on his head and rolled across his shoulders. He also bounced the ball upon his head while he juggled several disks and spun the sticks. His unusual sense of balance allowed him to balance and whirl the ball on the end of the stick held in his mouth and do other tricks along the same lines, such as juggle nine hard paper plates.

Some clever risley work was done. Rastelli mounting a large silver cup on a table and juggling a rod, etc., with his feet, sometimes being balanced on one hand and doing various things with the other. Later, while blindfolded, he did more risley work, of an intricate nature, making his feet and hands do different feats at the same time. For the finale, a bit of a flash was necessary and he whirled a large object like a starfish, with his feet and juggled sticks with his hands and whirled something else with one of his feet not used in connection with the big starfish. Probably nothing sensational is evident to some in Rastelli's routine, but it's not the tricks, but the way they're done, as is the case with many other things. M. H. S.

Flaine Ivans has replaced Fania Marinoff in "The Love Habit."

HUGO RIESENFELD

Theatre—*Palace.*
Style—*Orchestra.*
Time—*Thirty minutes.*
Setting—*Full stage (special).*

Jazz orchestras have jazzed the classics, and Riesenfeld is symphonizing popular music, thus creating "Classical Jazz." The work of the director and his musicians is well known and liked by the many patrons who go to the Rialto and Rivoli motion picture theatres, the orchestras being credited with having "made" both the houses when they opened, a few years ago. Of course there is no reason why a competent organization of 55 musicians should miss, in vaudeville or any other sort of theatre.

The efforts of the musicians were made more effective by stage setting behind a shut-in down stage, designed and constructed according to the program, by the Famous Players-Lasky Corporation's Long Island Studio. The opening selection, "1812 Overture," by P. Tschaikowsky, has done duty often in the first run movie houses along Broadway, and being a descriptive piece of music allowed the orchestra sufficient range for expression and effects. A film preceded the first number, telling about Napoleon and his retreat, etc., which seems superfluous in a way. In the background for the climax of the selection a miniature set depicting the burning of Moscow was a remarkable bit of ingenuity and highly effective with toppling buildings, etc., and the flames gradually spreading through the city.

Coming down to "Classical Jazz," "Chicago," as it might be played in various foreign countries was done. A slide, that started on one side of the house announced each country, etc., attracting attention as it moved along toward the center of the stage. Two colored page boys with a placard announced the songs, etc. This style of arrangement has been done in many theatres by orchestras throughout the city, especially houses that play both vaudeville and picture.

"Three o'Clock in the Morning," was the next selection, two or three soloists sing at different times, and at the conclusion the setting in the background was a girl shooting arrows at the ball in the belfry, etc. "My Buddy" followed and one other published number popular last season. M. H. S.

LETTER LIST

LADIES

Almond, Babe
Ayers, Trixie
Bailey, Mrs. E.
Brenon, Kathleen
Carrette, Bessie
Castello, Inez
Fielding, Pauline
Forbes, Grace
Hairie, Sadie
Jackson, Anna
Kingston, Lorraine
La Barr, Bernice
Marshall, Grace
Martins, M.
Penn, Nina
Rappo Sisters
Wallace, Martha & Anna
Walmsley, Sue
Williams, Mrs. E. R.
Wilson, Jacque

GENTLEMEN

Anthoney, Jock
Barton, Charles
Bedford & Gardiner
Bland, Will
Brooks, Wallie
Burns, Tommy
Fanning, Frank
Fraser, Gordon
Healy, John
Howe, Samuel
Hurst, Frank
Jennings, Clifford
Kelton, Aryan
Kennedy, Sam M.
Levine, Charlie
Lott, John W.
Marshall, G. O.
Ormonde, Harry
Ranier, Robert
Reynolds, Edward K.
Rostow, A. P.
Stanley, Fred
Walsh, Lew J.
Weston, Ted

"UPTOWN WEST" IS CLEVER

"Uptown West" presented by the Matinee Players at the Earl Carroll Theatre for the first time last week, is a melo-dramatic play dealing with the troubles encountered by a Japanese man married to a white woman. Lincoln Osborn is the author and unfolds his plot delicately enough to keep it from being blatantly forced.

Sakamoto is a Japanese immigrant who falls in love and marries Mildred, an American girl from the Middle West. He finds that he and his wife are drifting apart and does all in his power to prevent this, being more than kind and gracious in his attempts to hold her love. A child is born and instead of serving as a bridge this mercy widens the gap as his wife is always looking for the father's racial characteristics in the child and fearing to find them. The child dies and a former sweetheart of the wife's turns up. The husband goes away to give his wife her freedom, but cannot stand the separation. He comes back, kills his wife's sister by mistake and then kills himself.

The play is not a sweet play but it is well acted and deftly handled. Henry Herbert, as the Japanese, departs from the accepted manner of playing this part and contributes a remarkable piece of work. Florence Mason is excellent as the American wife and the others are adequate.

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1737—Morris & Bernard—Song.
1738—Perry Glass—Song Poems.
1739—Reed & Blake—Material.
1740—Jennings & Melba—Novelty Costume.
1741—Brian M. Jewett—Title.
1742—Wyse & Broe—Title.
1743—R. Brownlee—Act.
1744—Harvey Sanford—Poems.
1745—Lou Attell—Song Title.
1746—Anton Lada—Orchestra Titles.
1747—Donna Darling—Song.
1748—Sidney B. Holcomb—Lyrics.
1749—Thomas Sigurdson—Lyrics & Music.

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